EFFECTIVE EXPRESSION

CHARLES ELBERT RHODES

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EFFECTIVE EXPRESSION

A Textbook on Composition and Rhetoric For the Four Years of High School And the First Year of College

By

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FOREWORD

(For the Teacher)

As long as people write there will be occasional new books to help them do it. We see no need of apologizing for adding one more book upon a subject so thoroughly treated; a live subject constantly demands fresh, new books to keep it alive. There would be cant and a deadening sameness in the teaching of English composition if we did not from time to time have presented to us the new reactions of teachers who have taught with their minds open and with a view to aiding others in their task. We believe we have something to offer, and we offer it.

Every teacher has discovered that pupils, as a rule, do not like English composition. They look upon it as a meaningless and perfunctory kind of drudgery which must be endured in order to get through the subject; but they see no pleasure, and little good in it. If we are frank with ourselves, some of us will have to admit that in our student days we, too, looked upon the writing of compositions with disfavor. In the case of some of us, the reason for our attitude is very evident: we were told to bring in compositions; we were not shown what they are nor how to write them. The task was next to impossible. May it not be true that the difficulties would be removed from the way of our pupils if we should give them a better point of view,

remove their prejudices, and substitute for the conception of composition as drudgery, the better one that it is a creative process whereby something worth while is produced as the artisan produces an automobile, as the artist produces a master painting?

This book is the expansion, the development, of our definition of composition: **Composition is the process whereby the raw material of thoughts and emotions is made into the finished product of effective expression.** After fifteen years of experience with high-school pupils, college Freshmen, and with teachers in a leading summer school, the writer of this book is thoroughly convinced that the conception of composition given in our definition does remove prejudices, does give a new point of view, and does give a new incentive to the pupil, which makes him look upon composition writing as a challenge to all his powers of brain and heart. The idea of producing something does appeal to all wide-awake pupils. The plan works. The theory has been thoroughly tested in abundant practice. If composition is presented as this book explains it, most of the difficulties of the subject vanish, and in their place comes the joy of accomplishment. This conception of composition becomes:

> ". . . The Power that drives behind,
> Guiding the purposes, taming the mind,
> Holding the runaway wishes back,
> Reining the will to one steady track,
> Speeding the energies faster, faster,
> Triumphing over disaster." [1]

[1] "Work," by Angela Morgan.

We trust we have made the book self-explanatory. We have emphasized "getting ready to write" in an introductory chapter, for it is the best approach to the subject; we have treated the fundamental principles and the rhetorical qualities, vitally, for too often they have been but empty words; we have shown the philosophy of the paragraph and the topic-sentence, together with the relation of the topic-sentence to the method of development, for the paragraph is the unit of the composition, and mastery of it goes far toward mastery of the whole subject. We have corrected the popular conception that rhetoric is flowery writing by showing that it is the art of effective writing; we have shown that diction, grammar, the use of figures of speech, and the study of poetry are essential for all who would so handle "pure, crude facts," the raw material, as to make the finished product effective. We have shown that oral composition is best treated along with written composition and that such a method both saves time and increases efficiency. The chapter on *The Finished Product* reveals the importance of bringing the knowledge of literature to bear upon our writing, and shows how and what to read until one has formed his own taste and needs less guidance.

We have retained the usual names for the four chief forms of discourse, Narration, Description, Exposition, and Argumentation, for we see no good reason for discontinuing their use. On the contrary, we fail to see how a teacher can comply with the requirements of the New York State syllabus and the Uniform College

Entrance requirements, unless we use the same nomenclature.

In Narration, we have emphasized motivation, for it is the secret of plot construction, and have dwelt at length upon short-story writing and upon dramatization, because they furnish practice in handling situations. In Description, we have, as our definition shows, made more than is customary of the emotional point of view and of informal description, for they are both vital to a real understanding of the subject. We have treated Exposition as the commonest form of discourse and tried to make it eminently practical by applying it to literary criticism, the making of abstracts, explaining situations in novels, and to class recitations. In Argumentation, we have distinguished between the informal and formal types, and have given sufficient logical tests to insure facility in determining what constitutes real evidence, such as may be offered as proof. We have especially emphasized the need and the method of finding the main issues, which is the vital thing in argumentation.

While we have used the terms *Narration*, *Description*, *Exposition*, and *Argumentation*, we have been careful to point out that they are academic distinctions used to classify the various forms of the finished product, and that they are not to be used mechanically, nor to be considered like the water-tight compartments of a ship with no inter-communication. On the contrary, we have shown that even single paragraphs may contain examples of all four forms. We have shown that,

academically, we should be able to distinguish these forms and to produce them; but that, in actual writing and speaking, we should not be hampered by them to the extent of being artificial.

Effective expression is intended for the four years of the high-school course and college Freshman English. We have not tried, however, to dictate the order of the work for the various years. Practices differ in different states. It is left for the teacher to adapt the principles of the book to the work of each year, as circumstances may dictate. The chapters on *Getting Ready to Write*, *The Rhetorical Essentials of Composition*, *Diction*, *The Paragraph*, *Oral English*, and *The Use of Figures of Speech*, will require attention each year of the course. The teacher's own judgment and the prescriptions of the syllabus followed will furnish the only criteria whereby to decide just what to do each year and how to make composition grow upon the pupils from year to year, so that they are led to comprehend the philosophy of it and to apply its principles so as to increase gradually in the power of effective expression.

The teacher who heeds these suggestions will, we believe, be able to substitute interest in composition for prejudice against the subject and go a long way toward inspiring pupils to find a real delight in creating finished products of effective expression which will challenge the attention and hold the interest of others.

CHARLES ELBERT RHODES.

May, 1921

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EFFECTIVE EXPRESSION

CHAPTER I

GETTING READY TO WRITE

Composition. Composition is a creative process. It means, literally, "putting together," and is a formal arrangement of thoughts in such a manner as to make them clear to others and to arouse their interest. It is the most effective way of saying things; it is expression.

A Composition. A composition is the result, the finished product, of the process of composition. The finished product must always be the aim of the writer, but the creative process is what demands his closest attention, from its beginning with a vague desire to express something, through all the stages of gathering, valuing, and selecting material, until the work is completed, with the finished product as the tangible result. The quality of the composition depends wholly upon the ability and the skill employed in the process of composing.

Composition and Rhetoric. Grammar enables a writer to construct correct sentences, but it does not make him a good writer; it shows him what

is right; it does not show him what is best. Rhetoric alone can do that. Rhetoric takes up the task where grammar can no longer continue it. Rhetoric is the science which studies inductively what men have written, and discovers the principles according to which they have made their writings effective. Rhetoric, as a science, aids us in our reading and insures our comprehension of what we read. Rhetoric, as an art, enables us to write effectively, so expressing our thoughts and emotions that others may comprehend us and be interested. Rhetoric, in this sense, is inseparable from the art of composition; it is what makes the process of composition capable of creating artistic finished products, worthy of the name of compositions, at the best, what is called *literature*.

Do not be misled by the popular conception of rhetoric, that it is mere flowery speech. That would make rhetoric something to be avoided; the true conception, already stated, is what must be sought and mastered by all who would so write and speak as to command attention.

Rhetoric furnishes the principles whereby the process of composition is carried on to successful completion. This it does by aiming at the interest of those addressed, through the qualities of clearness, force, and elegance, which in turn are made possible by the strict application of the principles of unity, coherence, and proportion.

Rhetoric does this by guiding us in gathering raw material and in grouping it; by telling us how much

to use and how to increase the literal power of words by using them in a figurative sense. Rhetoric is absolutely essential to the process of composition.

The Purpose of this Book. That the purpose of this book may be clear from the outset and that it may become a sure guide in the art of composition, we state its aim and method in a definition suggested by the industrial world: **Composition is the process whereby the raw material of thoughts and emotions is made into the finished product of effective expression.** Our book is a practical demonstration of the theory and practice of composition and rhetoric under the simple analogy of making a finished product out of raw material. Experience has already proved that this treatment of the subject appeals to young writers and speakers with unusual force; it works and brings results.

Something to Say. The first requisite is to have, or to acquire, something to say, and to know just what it is. Without this the making of the finished product may at first seem an unattainable end. One must have something to say; he must have more than enough. A seed-thought is sufficient for a beginning. Having it, one should have little difficulty in causing it to grow in the proper way.

Impression and Expression. To state the matter of gathering raw material in another way, a person must be impressed before he can express himself. When anything has impressed him he will have something to say. Impression comes whenever one becomes conscious—

painfully conscious, sometimes—that something is influencing him through his senses, his intellect, his emotions, or his æsthetic sensibilities. Being impressed is having real experience and knowing it.

The boy who takes a long walk will doubtless be impressed, through his senses, by fatigue; if he is observing, his mind will be impressed by what he sees and hears, while his memory will also retain images of things seen and heard; if he experiences some great joy, or some narrow escape from danger, he will be emotionally impressed; and if he appreciates some beautiful scene, he will be æsthetically impressed. In a word, this boy might be impressed in four ways: physically, mentally, emotionally, and æsthetically. Ask him to tell about his walk and he will do it. Being impressed, he has something to express. He has taken the first step toward making a finished product of effective expression; he has the raw material.

Impression and expression are complementary. The inability, which we have all felt, to express ourselves when material was scant, is sufficient proof of the need of being impressed. On the other hand, it is equally true that impression demands expression. Our thoughts and emotions are vague, chaotic, and elusive, as long as they are merely unexpressed thoughts and emotions. Some of the greatest thinkers have felt powerless to embody all of their best thoughts and feelings in adequate language; they have been conscious of "thoughts that break through language and escape," as Browning puts it. It is the expressing of

thoughts and emotions in language that confines them, preserves them, prevents their escape. The better the expression, the smaller the amount that can escape. The fact that there is a tendency to escape is the strongest possible plea for great care in seeking adequate expression. We think in terms of language more or less vaguely; when we embody thought in definite language we first realize its full value ourselves, and can impart it to others. We then know the value of being impressed and of making our impressions permanent both for ourselves and for others. We know that impression and expression are inseparable.

Sufficient Material. The first requisite before beginning to write is to obtain sufficient material. To proceed to the process of composition without sufficient material is like trying to build a house without enough lumber, nails, plaster, and such other things as are necessary for a complete house. No carpenter would undertake such a hopeless task.

To undertake to make a finished product of expression without sufficient material is equally futile. If one tries it, the insufficiency will be revealed. Half truths will be offered for whole ones. The result will be misleading and often as dangerous as if untruths were used. What is offered as a finished product will be incomplete and as ineffective as a house with timbers left out and with those that are used insecurely fastened for want of enough nails. The composition, made from insufficient material, lacks all the fundamental rhetorical qualities; is in no sense a finished product.

Hence, no careful student will think of writing until he has all the material he needs.

If he is wise he will secure more than enough. Even the builder must count upon some lumber being defective; he gets more than just enough. To have enough for the final draft of a composition the writer must first secure a sufficient amount, so that he can discard all that the evaluating process finds unavailable. The finished product must contain only the choicest of the material. In gathering material we must secure enough and to spare; we must never be content with scant measure.

Sources of Material. Gathering material is so important a step preparatory to actual writing that we need detailed instruction for guidance. There are three sources: experience, the imagination, and reading. The nature of the subject under consideration determines which source is most suitable. But generally it is found wise to seek material from at least two sources, and sometimes all three.

Material from Experience. Experience, when accompanied by observation, is the best source of first-hand information. Poets like Wordsworth, and poet-naturalists like Thoreau and John Burroughs, have turned their experience to good literary uses because they have been so genuinely impressed, because they have "seen into the life of things." All who possess what John Burroughs calls "sharp eyes" are never in want of material for writing from experience. Real observation furnishes facts upon which the imagination can build.

To one who is deeply impressed, facts are more than facts; like the daffodils to Wordsworth, they become living, sentient things; they are sources of thought.

Material from the Imagination. The imagination is the picturing power. It is most active in children. A boy cannot play horse, nor a girl dolls, without imagination.

Upon a basis of facts, the imagination builds something else more vivid, more beautiful.[1] The imagination is the real creative force. It arranges facts, often dull and commonplace, according to some definite plan. It breathes into them the very breath of life. Shakespeare became the creator of perfect characters and of undying plays because of his imagination.

The child often seems to lose much of his imaginative power when he passes out of the fairy-tale age. But the only difference between the fairy tale and the true-to-life tale, is that the latter is more restrained, that it may be made true to life. Both are products of the imagination.

The imagination is an important source of material because it enables the writer to see "the light that never was on land or sea," because it enables him "to give airy nothings a local habitation and a name." This means that he has farsight and insight, and that he can use his knowledge of facts to the fullest possible extent—touch them, as it were, with a magic wand, and give them life.

[1] See Wordsworth's *Daffodils*, page 305.

The imaginative writer is never limited by what he sees; he thinks about it, compares it with something suggested by it, personifies it, apostrophizes it, transforms it. It is the imagination that brings into play the laws of the association of ideas, so that one's material actually grows. The imagination is an indispensable source of material; without it the writer becomes as mediocre as Mr. Gradgrind, enamored of bare facts. With it he enters, or at least approaches, the larger realm of the poets, the realm of vital truths.

Material from Reading. There are many subjects—historic, biographic, scientific, concerning which experience and the imagination are insufficient sources of raw material. For matter upon such subjects the writer must go where others have left the record of their experience, to books.

Great care is needed to get all the benefit possible from reading, and also a word of caution lest some yield to the temptation of taking more than a legitimate amount or taking without giving credit. A slavish reliance upon others is not only fatal to originality; it is intellectual dishonesty. To guard against such tendencies these cautions should be kept in mind:

> Read as many different authorities as possible; never only one.
>
> Do not copy the language of the book, but make brief notes of the facts you desire to use, and in your own language.

A method of note taking highly commended by writers of experience is the card-catalogue system. Cards,

or slips of paper, of the size of a postal card, are used. One note only is recorded upon each card. The chief advantage of this method over the use of notebooks is that the cards may be sorted so as greatly to facilitate the arrangement of material according to one's plan for his composition. Sorting the cards into appropriate groups enables one to plan for unity and coherence from the first.

Such simple matters as seeking material in books, or in a library, without waste of time and effort, deserve consideration. Do not look at random. Common sense will dictate the consultation of library card-catalogues as the only sure and quick way of finding out all there is in a library upon your subject. *The Reader's Guide to Periodical Literature* will often make available much fresh material. Most modern books not only contain tables of contents but topical indexes. Consult these to locate material upon your subject without reading whole books. When whole books, or chapters, must be examined, read by paragraphs, noting topic and summarizing sentences to get the gist of the thought. Read every word only where intensive study is required. Following such commonplace directions will save much time and facilitate the process of getting material from books.

The Organization of Material. Possessing even an abundance of material does not mean that one is ready to write. It is still only *raw material.* Like all raw material, it requires much working over before it can properly be called a finished product of expression. This process is "organizing the material."

> Having the raw material in the form of bare facts from reading, notes condensing the results of observation and experience, and notes indicating additions and elaborations suggested by the imagination, one should make a *tentative* plan. This plan should be a topical outline of the whole composition, indicating approximately what each paragraph is to include. After considerable experience a mental plan may suffice, but the beginner cannot dispense with a written one.

Evaluating the Material. This is a critical step. It means the selection of the suitable material from all that is available. We now realize why it is necessary to collect more material than at first seems necessary. When the plan is made, the material on hand may, for the first time, be estimated at its real value for the purpose in view. Much that promised to be of value, and may be of real value in itself, is found during the judging process to be useless, and must be discarded. Never use material simply because you have it, or for its own sake. Use only that which is of real value from the point of view of *creating an effective finished product.* Using only suitable material also means putting into the finished product nothing that is trite, hackneyed, or commonplace. It means using what is new, striking, vivid, and peculiarly adaptable for the end in view.

The evaluating process is also necessary to determine the relative worth of the different parts of the suitable material. It indicates how properly to classify

it; how the less important, yet suitable, material should be arranged, in sentences and paragraphs, so as to show that it is subordinated to other material.

Careful organization of the suitable material must be accomplished by means of clear thinking and definite planning, to make the finished product interesting and effective.

Thus far all material has been viewed as raw material only, without regard to the language to be employed to make it effective. That important matter will receive proper attention in due time.

Subject and Title. To distinguish between subject and title is the final step in organization, or composition planning. The subject is large and general; the title is restricted and specific. The subject suggests the whole; the title, a part. To attempt to write upon large subjects is to court failure through being too general and flat. One cannot be specific or clear while trying to handle whole subjects. The subject must be limited; to limit a subject is to take some specific phase of it and to make it concrete and definite. This is to select a title.

However, it is not wise to begin with a title. Begin with general reading and thinking in terms of the larger subject. Then, when the title for the composition is chosen, it can be considered in the light of its relation to the subject of which it is but a part. For instance, if the title, *My Favorite Form of Recreation*, should be assigned, the logical method of preparation would be to consider the general subject, "Recreation,"

in a general and somewhat abstract way, and then to consider other forms of recreation for the sake of comparisons to enable the writer to show why some particular form of recreation is his favorite. In a word, it is necessary to study the subject in order to do justice to the title. To think of the title only, and to gather material limited to the title without regard to the subject of which it is but a part, is incomplete, unscholarly, and inadequate.

Furthermore, the habit of studying subjects first tends to develop careful thinking, and so to keep the writer from the rut of narrowness into which he must inevitably fall if he thinks of titles only. The more carefully one studies a subject the more he recognizes how impossible it is to write about it as a whole without indulging in commonplaces and generalities, both fatal to interest and effectiveness. Then, too, he will know the need of further thought upon an appropriate and striking title, and will be ready for it and in a position to appreciate the fundamental rhetorical principles according to which the actual writing must be done.

These principles form the subject of the next chapter.

A careful study of the following review questions should give facility in acquiring sufficient material, in evaluating it, and in organizing it.

Review Questions

1. Distinguish between *composition* and *a composition.*
2. Show the value of grammar and of rhetoric in composition.
3. What is *rhetoric?*

4. What is meant by *having something to say?*

5. What do you mean by *impression* and what is its relation to *expression?*

6. What is the result when one attempts to write without having sufficient material?

7. What constitutes *suitable material?*

8. What are the three sources of material? Why should one learn to use all three sources? Give a topic on which the first would be the most serviceable. Do the same for the second and the third. Give a topic in which all three could be used to advantage.

9. What is the best way of taking notes? Give reasons.

10. What is meant by *organizing material?* How is it done?

11. What is the evaluating process?

12. Why is a plan necessary?

13. Give a subject and then derive a title from it. Show the relation between the two. Why should one never be content with a title alone?

Suggestions for exercises in gathering, selecting, and organizing material:

(Note: It is recommended that no writing be attempted while studying this chapter, but that much drill be given in the important work of getting ready to write: getting impressions.)

1. *A preliminary plan for an account of a day's outing.* All available good material should be noted; all incidents, episodes, anecdotes, striking occurrences, general results, etc. Then let the essential material be selected according to its value in making an interesting sketch. Discard the rest. Again, taking up the essential material, decide which is worthy of elaborate treatment and how properly to subordinate the rest to it. In a word: Organize the essential material.

2. Assign, for reading and thought, the subject "Photography." Books and articles might be suggested or even provided. A general talk by the teacher will be valuable. Such phases of the subject as, "The Pleasures of Amateur Photography," "Commercial Photography," "The Origin of Photography," "The Camera Fiend," and "Photographs as Souvenirs," might be assigned for oral composition work with good results.

When satisfied that the class has a fair amount of general information of photography, the teacher might assign some such title as, "My First Failures in Picture Taking and What They Taught Me," "My Experiences in Hunting with a Camera," "My Album and What It Means to Me," "The Camera and the Stereopticon," and "The Need of Good Composition to Secure Artistic Pictures." Or, as is often more satisfactory, the teacher may allow each pupil to select his own topic.

Then have plans made, material estimated as to fitness and appropriateness, and the suitable material organized in accordance with a definite plan so that the class is ready to write. "The readiness is all."

A little later in the course have the composition written.

3. For training in the method of getting material through the imagination, some subject like the following might be used: "What the Old Fireplace Told Me." The teacher might get the class started in some such way as this: Emphasize the importance of the setting for such an imaginative sketch. Suggest the fictitious discovery of an old house, deserted, but in a fair state of preservation, with furniture, books, some old newspapers, a bundle of old letters, etc. Imagine spending some hours in the library of this house, before the fireplace, and amusing oneself by reading the old letters which give some suggestions concerning the character and habits of a former occupant. Let the fireplace speak as an observer. Make an outline, select suitable material, arrange it, and preserve for revising and writing later.

Such exercises, which may with profit be extended through parts of several recitations, may be effective in stimulating the imagination and training it for more difficult tasks.

4. Assign as a subject the name of some well-known historical character concerning whom much has been written. Have at least two biographies, or biographical sketches, read for general information. Never allow one to get the idea that a mere cataloguing of events in a man's life is a character sketch.

Then select some one episode in the man's life, or some one phase of his character, as a title, and gather all possible material upon it, classify, discard, and organize the material preparatory to writing. For example, if Edgar Allan Poe were the man whose life had been read, the titles that might easily and naturally be suggested would be such as: "Poe and the Short Story," "Poe as the Originator of the Detective Story," "The Weird as Handled

by Poe," "Poe as a Literary Critic," "The Artistic Qualities of Poe's Poetry," etc.

In all such exercises the fundamental distinction between subject and title may be clearly shown and illustrated. Practice of this kind is very valuable.

At the option of the teacher any other subjects may be treated and other titles drawn from them, provided, of course, that the principles of this chapter are actually put into practice.

CHAPTER II

THE RHETORICAL ESSENTIALS OF COMPOSITION

The basic principles of rhetoric, without which no finished product can be made, must be mastered before we can proceed further. These essentials are so important that they must be applied to the material at every step in the process of making the finished product —in the sentence, in the paragraph, and in the whole composition. They must be so applied that attention is not called to them by any sort of artifice; they should be used as naturally, as unconsciously, and as unerringly as one follows his multiplication tables in arithmetic. They will here be considered in a general manner and sufficiently conclusive to prepare the way for a detailed treatment when discussing the paragraph and the forms of discourse.

The Purpose of Expression. The purpose of all expression, written and oral, is to present thought and emotion in language so as to influence others. The questions naturally arise: How are we to influence others? What effect are we to have upon them? The answer is obvious; we are to influence them intellectually, emotionally, and æsthetically. Rhetoricians are substantially agreed upon this: a threefold demand of all readers and listeners, a demand that is intellectual,

emotional, and æsthetic, constitutes the motive and purpose of all writers and speakers, and indicates the means whereby they can best satisfy the demand. In a word, rhetoric, as an art, reveals the purpose and the method of expression; it gives the characteristics of the finished product and shows how best to make it effective.

Rhetoric both satisfies the demands of the reader, or listener, and furnishes the means to the writer and speaker. The best way to affect one's intellect is to explain what is unknown. Explanation is making clear. To make his message *intelligible* the writer or speaker employs the first requisite of rhetoric and the first characteristic of the effective finished product, **Clearness.** To touch the emotions of another the writer and speaker arouse love, hate, pity, fear, ambition, patriotism, heroism, and the like; and by so doing they go beyond the sphere of the intellect; they go deeper and make a more vital appeal; they arouse *interest.* This is done by the rhetorical quality known as **Force,** the second characteristic of the finished product of effective expression. Besides these two qualities there is a third, called **Elegance,** whose effect is to *please* the reader or listener. The appeal of Elegance is to the æsthetic sensibilities. Every finished product of effective expression must possess these three qualities.

These characteristic qualities of the finished product constitute the aim and ideal that must be ever before the writer and speaker. Before dealing with them in detail, however, we must turn to the three great funda-

mental principles which enable us to select and arrange the raw material of thoughts and emotions in such a manner as to produce the requisite effective qualities. They are *Unity, Coherence,* and *Proportion.*

Unity. *Unity means oneness.* It is sticking to the subject. It implies so limiting the subject that one may stick to it. Unity concerns itself principally with the selecting and evaluating of the material; it is the principle according to which the suitable material is assorted and separated from the available material. It directs us to discard all that is not vitally essential for our present purpose and to retain all that is essential for the sake of clearness. Unity requires that in the sentence, the paragraph, the whole composition, everything that is said should center around one definite idea and be the expansion of that idea. It forbids running off on tangents; it allows no unnecessary digressions or parenthetical interpolations.

Long, rambling sentences, such as the following, from Dickens' *Little Dorrit,* violate the principle of unity because they reveal a lack of clear thinking and present a jumble of unrelated ideas. Flora Finching is the speaker who rushes on without pause for punctuation or transition, as in the following:

> "Ask me not if I love him still or if he still loves me or what the end is to be or when, we are surrounded by watchful eyes and it may be that we are destined to pine asunder it may be nevermore to be reunited not a word not a breath not a look to betray us all must be

> secret as the tomb wonder not therefore that even if I should seem comparatively cold to Arthur or Arthur should seem comparatively cold to me we have fatal reasons it is enough if we understand them hush."
>
> —*Little Dorrit:* CHARLES DICKENS

An excellent example of a lack of unity, coherence, emphasis, and of every other rhetorical quality, is the following from Mark Twain's *Sketches Old and New,* and called *Mr. Bloke's Item*:

> "Last evening, about six o'clock, as Mr. William Schuyler, an old and respected citizen of South Park, was leaving his residence to go downtown, as has been his usual custom for many years with the exception only of a short interval in the spring of 1850, during which he was confined to his bed by injuries received in attempting to stop a runaway horse by thoughtfully placing himself in its wake and throwing up his hands and shouting, which if he had done so even a single moment sooner, must have inevitably have frightened the animal still more instead of checking its speed, although disastrous enough to himself as it was, and rendered more melancholy and distressing by reason of the presence of his wife's mother, who was there and saw the sad occurrence, notwithstanding it is at least likely, though not necessarily so, that she should be reconnoitering in another direction when accidents occur, not being vivacious and on the lookout, as a general thing, but even the reverse, as her own mother is said to have

> stated, who is no more, but died in the full hope of a glorious resurrection, upwards of three years ago, aged eighty-six, being a Christian woman and without guile, as it were, or property, in consequence of the fire of 1849, which destroyed every single thing she had in the world. But such is life. Let us all take warning from this solemn occurrence, and let us endeavor so to conduct ourselves that when we come to die we can do it. Let us place our hands upon our heart, and say with earnestness and sincerity that from this day forth we will beware of the intoxicating bowl."

The above item had been inserted, says the writer, in the *Californian* by the subeditor in the absence of the head editor. The head editor objected, upon his return, and then the subeditor read it for the first time. His comment is so much to the point that we quote it:

> "I have read it, and I am bound to admit that it seems a little mixed at first glance. However, I will peruse it once more. . . .
>
> "I have read it again, and it does really seem a good deal more mixed than ever. . . .
>
> "I have read it over five times, but if I can get at the meaning of it, I wish I may get my just deserts. It won't bear analysis. There are things about it which I cannot understand at all. It doesn't say what ever became of William Schuyler. It just says enough about him to get one interested in his career, and then drops him. Who is William Schuyler, anyhow, and what part of South Park did he live in, and if he started downtown at six

> o'clock did he ever get there, and if he did, did anything happen to him? Is *he* the individual that met with the 'distressing accident'? Considering the elaborate circumstantiality of detail observable in the item, it seems to me that it ought to contain more information than it does. On the contrary, it is obscure—and not only obscure, but utterly incomprehensible."

We cannot improve upon that comment.

The incomprehensible item may be called "a horrible example" much exaggerated. But that emphasizes its value. In a lesser degree, but in a similar manner, many so violate the principle of unity by getting further and further away from the topic and by inserting numerous useless and bewildering explanatory phrases and clauses, that what they write is "not only obscure, but utterly incomprehensible."

Observing the principle of unity prevents all such writing.

As an example of a paragraph that illustrates unity, read the following:

> "Arnold has done for literature what Ruskin did for art. By means of his exquisite creative work and his clear and steady discernment of the best that has been thought and said in the world—in a word, by his study of perfection, he has enriched thought and quickened feeling. His intellectual activity is as varied and unceasing as his love is strong and pure. His nature, genial, frank, and manly, is revealed

in poetry of elegance and power. He teaches the gospel of Wordsworth—that we need shade in which to grow ripe, and leisure in which to grow wise. As a literary critic he has no superior in the art of revealing beauty, of stimulating enjoyment of the high and rare excellence in literature. His instinct for seizing the spirit of the author and embalming it in the amber of beautiful phrase, is as unfailing as his analysis of the means by which that author attained distinction in form is clear and sound. As a writer upon morals and politics, he is characterized by the spirit of 'sweetness and light,' with a purpose to make reason and the will of God prevail. The results of his work are exceedingly great."—*Chaucer to Arnold.*

COHERENCE. ***Coherence*** **is the quality by means of which, in sentences, paragraphs, and whole compositions, the various parts are held together in unity.** By means of coherence the relation of each part of a composition to its context, is made clear. It has to do with the arrangement of the material *within* the sentence, the paragraph, and the whole composition. Coherence demands close thinking to secure logical connection, and skill in evaluating material to secure proper coördination and subordination. Things closely related in thought should be kept together.

Phrases similar in meaning or similar in their relation to the words they modify, should be similar in form; any needless inversions, shifting of subject, and changes in voice, should be avoided, if coherence is to be main-

tained. Care must be taken regarding the position of all modifying words, phrases, or clauses, that their connection with the words they are intended to modify may be immediately evident. Things wholly unlike and unrelated in thought can no more be made to "stick together" than glass and tin can be soldered.

Coherence is aided by correct grammatical construction, by sufficient and concise connectives, and by frequent use of periodic sentences. Long, loose sentences easily become incoherent; the very nature of periodic sentences favors coherence. Coherence must be the constant guide in all composition and paragraph planning. Skill may be acquired in securing this quality by breaking up long paragraphs into separate sentences and clauses, and then putting them together again correctly.

As an example of incoherence, reread the paragraph from Mark Twain. Note that the further the writer of the item attributed to Mr. Eloke proceeds, the further he gets from his subject, which was evidently an accident to Mr. Schuyler. So much incongruous matter, however, is dragged in that we are soon lost in a maze of irrelevant statements.

The quotation from *Chaucer to Arnold*, already used to illustrate unity, serves equally well for coherence. Observe how all the parts hang together, and with increasing clearness and force show what Arnold did for literature. Every word, phrase, and clause is related to its context in a manner that is unmistakable.

Proportion and Emphasis. To get away from the

dead level of the commonplace, emphasis is essential in the finished product. Proportion and emphasis are best considered together, for a properly proportioned sentence, paragraph, and composition will also be suitably emphasized. By means of proportion and emphasis the writer, or speaker, indicates what thoughts he desires to have stand out conspicuously because of their importance.

Emphasis is secured by placing the thought to be stressed in the naturally emphatic positions—the beginning and the end. Of these, as a rule, the end is the more emphatic. The periodic sentence is naturally emphatic, for "it ends with words that deserve distinction." Emphasis is also secured by strong words, by striking figures, by balanced sentences, and by contrast. Conciseness of diction and proper punctuation are also essential. The loose sentence, with a weak ending, is a hindrance to emphasis.

Proportion and emphasis contribute to force.

A well-known passage in Burke's *Speech on Conciliation with America* illustrates the method of securing emphasis by contrast:

> "Compare the two. This I offer to give you is plain and simple; the other is full of perplexed and intricate mazes. This is mild; that harsh. This is found by experience effectual for its purpose; the other is a new project. This is universal; the other calculated for certain colonies only. This is immediate in its conciliatory operation; the other remote, contingent, full of hazard. Mine is what becomes

> the dignity of a ruling people—gratuitous, unconditional, and not held out as a matter of bargain and sale. I have done my duty in proposing it to you."

This chapter is vitally connected with the preceding one on *Getting Ready to Write*, in which we considered the gathering of the raw material from which the finished product is made. Here we learn the essential principles of rhetoric, according to which the raw material must be further tested as to its fitness for the desired end, and as to the manner in which it must be arranged. We have seen that interest must be secured through clearness, force, and elegance, which depend upon unity, coherence, and emphasis. At this stage of the process of composition, it is frequently necessary to modify the original provisional plan for the form and size of the finished product, and to increase or diminish the amount of actually suitable material. In perfecting the final plan and in shaping the material according to it, careful thought is essential. The material must be worked over; some must be reduced in bulk; some must be enlarged; some must be condensed into small space, or be expressed with extreme conciseness; some must be developed, or expressed with full detail, that the finished product may be properly proportioned. To fail here is to fail utterly; to succeed here insures final success.

The Qualities of the Finished Product. Clearness. ***Clearness*** **is that quality of expression which enables the reader or the listener to grasp, at once, the exact**

meaning of the writer or the speaker. Clearness of expression depends upon clearness of thinking. Unity and coherence go far toward securing it. It demands the absence of its three chief enemies—vagueness, ambiguity, and obscurity. It requires an accurate use of words, words of undoubted denotation, words that are precise, concrete, specific, and strong. It demands a mastery of sentence-structure, especially of the complex sentences, so that every subordinate clause may be comprehended at a glance. It allows no unnecessary words, no meaningless phrases, no misplaced clauses. It demands ample and correct punctuation. Clearness is a purely intellectual quality. It characterizes our expression when we know exactly what we want to say and then say it according to the principles of rhetoric already explained and illustrated.

For an example of a lack of clearness through the violation of the principles of unity and of coherence, read again the quotation from *Little Dorrit* (page 18).

The following from Woodrow Wilson's *What We Are Fighting For*, illustrates perfect clearness:

> "The position of America in this war is so clearly avowed that no man can be excused for mistaking it. She seeks no material profit or aggrandizement of any kind. She is fighting for no advantage or selfish object of her own, but for the liberation of peoples everywhere from the aggressions of autocratic force. The ruling classes in Germany have begun of late to profess a like liberality and justice of purpose, but only to preserve the power they have

set up to Germany and the selfish advantages which they have wrongly gained for themselves and their private projects of power all the way from Berlin to Bagdad and beyond. Government after government has, by their influence, without open conquest of its territory, been linked together in a net of intrigue directed against nothing less than the peace and liberty of the world. The meshes of that intrigue must be broken, but cannot be broken unless wrongs already done are undone; and adequate measures must be taken to prevent it ever again being rewoven or repaired."

FORCE. ***Force*** **is the quality of discourse through which it arouses and holds attention.** Force is an emotional quality, rather than an intellectual one, and hence is the chief means of securing interest. It depends upon the mood of the writer or speaker, upon his will power, upon his suggestiveness, or connotation, in the use of words, upon his use of striking figures of speech —in a word, upon every possible means whereby he may appeal to the feelings of those whom he addresses, even to the extent of recapturing, if need be, the waning interest of one on the point of relapsing into indifference. To this should be added the fact that force implies a mastery of all the devices of style so that one wholly conceals his art and compels his reader or listener to follow him under the powerful spell of his message.

For examples of force one has only to turn to those parts of novels, short stories, dramas, or poems, which

have greatly interested him, which have held him in almost breathless suspense. Such passages grip us because they possess the quality of force. In general it may be said that all passages depicting dramatic situations, not in dramas only but in any form of literature, are forceful; all that deeply arouse our feelings by appealing to fear, admiration, or any of the qualities that excite us; all that make us curious or hold us in suspense, are of great force. In *Macbeth*, for instance, when Macbeth has gone into the chamber of Duncan to carry out his evil plan, and Lady Macbeth is waiting outside in the hall, there is tremendous force in her words because they represent the intensity of her feelings.

> "He's about it." "I laid the daggers handy. He could not miss them."

We are made to share her feelings.

To take another case of unusual force, recall the closing scene of Dickens' *A Tale of Two Cities*. Read the last three pages. We quote only a few words dealing with Sydney Carton's parting with the little girl whom he comforted on the way to the guillotine. She says:

> "You comfort me so much. I am so ignorant. Am I to kiss you now? Is the moment come?"
>
> "Yes."
>
> "She kisses his lips; he kisses hers; they solemnly bless each other. The spare hand does not tremble as he releases it; nothing less than a sweet, bright constancy is in the patient face. She goes next before him—is gone; the

knitting women count *twenty-two.*"

"I am the Resurrection and the Life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me, shall never die."

"The murmuring of many voices, the upturning of many faces, the pressing on of many footsteps in the outskirts of the crowd, so that it swells forward in a mass, like one great heave of water, all flashes away. *Twenty-three.*"

That is of remarkable force because of the subject treated, but equally because of the manner of treatment. There are no gruesome details. All is told most moderately. There is force in the very moderation. And note the connotation of the numbers, *twenty-two*, *twenty-three*. Ordinarily those numbers have only the simplest denotation; here, because of the significance of what the knitting women were counting, the meaning is inexpressibly sad.

In Browning's short poem, *How They Brought the Good News from Ghent to Aix*, we have an illustration of spell-binding interest, because from beginning to end, every stanza is of greater force than those before it, and the last stanza is the most forceful of all, for, though the destination has been reached by one of the three messengers and the day has been saved, the exhausted condition of that one rider and his horse, Roland, touch us profoundly and relieve us from the tension of the excitement of the breakneck speed at which we have followed all the way from Ghent. We quote the last stanza:

"And all I remember is—friends flocking round
As I sat with his head 'twixt my knees on the ground;
And no voice but was praising this Roland of mine,
As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from Ghent."

The reason detective stories, stories of adventure, and "thrillers," have such power to get and hold attention that one cannot put them down until finished, is because of the constant use, and often over-use, of the quality of force to stimulate the reader's curiosity and to lead him from one position of suspense to another. The bad effect of cheap melodramas and the worst kind of "thrillers," is due to the overcrowding of too forceful incidents. The danger lurking in such literature, if it may for the sake of argument be called literature, lies in the fact that much reading of it dulls one's sensibilities so that he fails to recognize the higher kinds of force which add interest and give character to the greatest literature, such as the following lines from Browning's *Easter Morn*:

"And so I live, you see,
Go through the world, try, prove, reject,
Prefer, still struggling to effect
My warfare; happy that I can
Be *crossed* and *thwarted* as a man,
Not *left in God's contempt apart,*
With ghastly smooth life, dead at-heart,
Tame in earth's paddock as her prize.
Thank God, she still each method tries
To catch me, who may yet escape,
She knows,—the fiend in angel's shape!
Thank God. *No paradise stands barred*
To entry, and I find it hard
To be a Christian, as I said."

Here, again, we have great force. How has Browning secured attention and aroused interest? What element of force is in the italicized words?

In the following excerpt from *The Merchant of Venice* we find an unusual example of force. Tubal, perhaps unwittingly, throws Shylock first into one kind of violent emotion, then into another; then he repeats the process. First Shylock bitterly laments the loss of his money and of his jewels, so that he feels that he has to suffer the whole of the curse upon his nation; then, when he learns of the reported loss of Antonio's argosy, he is beside himself with fiendish joy. Note the sudden change of emotional reaction:

"*Shy.* How now, Tubal! what news from Genoa? hast thou found my daughter?

Tub. I often came where I did hear of her, but cannot find her.

Shy. Why, there, there, there, there! A diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now. I never felt it till now. Two thousand ducats in that; and other precious, precious jewels. I would that my daughter were dead at my foot, and the jewels in her ear! Would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why so?—and I know not what's spent in the search. Why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge, nor no ill luck stirring but what lights upon my shoulders; no sighs but of my breathing, no tears but of my shedding.

Tub. Yes, other men have ill luck too. Antonio, as I heard in Genoa,—

Shy. What, what, what? Ill luck, ill luck?

Tub. Hath an argosy cast away, coming from Tripolis.

Shy. I thank God, I thank God! Is it true, is it true?

Tub. I spoke with some of the sailors that escaped the wreck.

Shy. I thank thee, good Tubal; good news, good news! Ha, ha! Here in Genoa?

Tub. Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

Shy. Thou stick'st a dagger in me. I shall never see my gold again. Fourscore ducats at a sitting! Fourscore ducats!

Tub. There came divers of Antonio's creditors in my company to Venice, that swear that he cannot choose but break.

Shy. I am very glad of it. I'll plague him; I'll torture him. I'm glad of it.

Tub. One of them showed me a ring that he had of your daughter for a monkey.

Shy. Out upon her! Thou torturest me, Tubal. It was my turquoise; I had it from Leah when I was a bachelor. I would not have given it for a wilderness of monkeys.

Tub. But Antonio is certainly undone.

Shy. Nay, that's true, that's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue; go, good Tubal; at our synagogue, Tubal."

Interest As a Result of Force. We have already spoken of force as the rhetorical quality of the finished product which reaches the emotions and produces interest. Inasmuch as interest is essential for effectiveness in any form of discourse, a further discussion of it is to the point. The first aim of every writer or speaker should be to interest those addressed. Without interest, composition is useless. ***Interest* is a sympathetic arousing of the emotions of one's readers or hearers.** It is the first step toward engaging their wills in attention. Whether in writing a letter of application for a position, in telling a story, in painting a word picture, in explaining a process, or in arguing to prove a proposition, interest must be immediately aroused.

To aid in securing interest: never apologize, never explain needlessly, never indulge in long introductions.

Avoid the trite, the dull, the hackneyed, the commonplace. Put yourself in the place of those you are about to address. Ask yourself how even a dull subject might be made interesting to you; then address others as you would be addressed. Feel what you are to say so that your own interest will fire you with such earnestness that others cannot but be influenced by the very contagion of your emotions and by your expression of them. Be alive to your subject and your message will be a living one for others.

In *The Gentle Reader*, by Dr. Samuel McChord Crothers, the chapter on *The Honorable Points of Ignorance* begins, "I happen to live in a community where there is a deeply rooted prejudice in favor of intelligence, with many facilities for its advancement." By being striking, original, with a touch of humor, that single sentence arouses interest. Whoever reads it will want to read more. In the same volume, the essay on *Intimate Knowledge and Delight* opens with this striking periodic sentence, "In the affairs of the mind we are all 'Indian givers.'" Again we are interested. The author has caught our attention, aroused our curiosity, and given a challenge which few would hesitate to accept. We may not be sure as to the meaning of "Indian givers"; at any rate we want to know how the author develops his thought. We read on.

Charles Lamb begins *A Chapter on Ears* in this way: "I have no ear." That sentence does not tell us much, or it tells too much. It is misleading, as it was meant to be. For that reason we feel inclined to read on for

further information. The same author begins his *A Quaker's Meeting* with this long sentence, excellent for its periodicity and climactic effect:

> "Reader wouldst thou know what true peace and quiet mean; wouldst thou find a refuge from the noise and clamors of the multitude; wouldst thou enjoy at once solitude and society; wouldst thou possess the depth of thy own spirit in stillness, without being shut out from the consolatory faces of thy species; wouldst thou be alone and yet accompanied; solitary, yet desolate; singular, yet not without some to keep thee in countenance; a unit in aggregate; a simple in composite;—come with me to a Quaker's meeting."

The suspense produced by the periodic sentence is, of itself, an element of force. But aside from this the author has stimulated a series of emotions which appeal to all. He has aroused interest.

The successful writer and speaker must not only secure interest; he must hold it. If it lags for an instant it may be next to impossible to recapture it. While it may not be always possible to keep interest at the high point attained by a striking opening sentence, it may be kept near that point. If what follows the opening is a logical and illuminating development of the idea suggested in the beginning, interest will naturally continue. Remember to impart all information vitally, that you are to *produce a realizing sense of the truth and the importance of what you are saying.* Choose vivid, exact, concrete words. Remembering

that every unnecessary word is like a nonconducting material which weakens the current of the live wire of your essential message, make every word count. If you can illustrate, do so, but avoid trite examples. Use apt, striking, forceful ones. Never be guilty of dragging in an illustration for its own sake. It not only makes you violate the principle of unity, it makes you ridiculous. Do not be too detailed in giving information that is simple and easily comprehended; suggest. On the other hand, do not take too much for granted in imparting what is new or difficult. Be as complete as the quality of clearness demands, for clearness is the first step toward force, as force is the means of securing interest. If you are handling material that is counted dull and dry by many, remember that that only lays before you the challenge to study it and your prospective readers or auditors, until you can make it interesting with a compelling force.

If conviction is sought, remember that it is more than imparting information, that it includes reaching the reader's or listener's will and presenting it with a motive strong enough to move it to action. Never deceive yourself by thinking that mere statements are legitimate arguments. Guard your weak points; select irrefutable proofs, and state them forcefully. Move logically toward your conclusion; when you reach it state it with conviction, then stop.

Where the aim is to please, remember that sustained interest is a necessary element of pleasure. The desire to please is not only legitimate, but essential in dealing

with weighty subjects. Use vivid, idiomatic English, and words that are euphonious and picturesque. Observe the law of "the fitness of things."

Elegance. This elusive quality is often called "beauty," but inasmuch as the word *elegance* is more inclusive, more suggestive, we prefer it. If it seems too difficult at first to produce this quality of rhetoric, we can at least learn to appreciate it in others and study to avoid whatever interferes with it; we can steer clear of ugliness. Elegance is not to be looked upon as a distinct quality, separate from clearness and force, but rather as a natural result of the presence of other qualities at their best. ***Elegance* is that quality which is discovered and appreciated by good taste.** It is partly inherent in the subject-matter, partly dependent upon form. It is farthest removed from the commonplace; it approaches the sublime. It adds to expression that undefinable charm which can be felt with increasing pleasure, as one's æsthetic sensibilities are developed. Elegance is secured by perfect adaptation of material and form to the purpose of the writer. It comes more easily when the definite object is to please.

Diction is an essential element in securing elegance. "A word fitly spoken is like apples of gold in pitchers of silver." Propriety is the ruling principle. It demands "the right word in the right place"; the right word must be exact, and often figurative—always euphonic. As Aristotle puts it: "Beauty in words consists in the meaning conveyed, in the image they present, and in the sound."

As to sentences, the short and the balanced forms are most conducive to elegance. Let the union between thought and emotion and their expression be vital and agreeably expressed.

To appreciate elegance read those prose writers who have excelled in producing it: Ruskin, Irving, Hawthorne, George William Curtis, Henry van Dyke, David Grayson. Above all, read the best poetry from Shakespeare and Milton to Alfred Noyes. As an example of elegance the following is suggestive:

> "This hapless quartet in misery, surpassing anything else in fiction or in poetry, have lost faith in man and in deity; only the storm accords with their inward anguish. Lost to the world and to themselves they have found kindness in the biting wind and comfort in the driving rain. Nothing more is needed to deduce the fall of man from his original estate than this *miséréré* of despair. How many hapless vagrants since have welcomed the play of the elements after man's ingratitude! It is the very crown of the dramatist's art that he so pierces to the core of human neglect, and that, with the increasing sum of sorrow, he compels the heavens to weep at man's stony-hearted attitude."
>
> —*King Lear*, in *Literary Clinic Papers:* F. Hyatt Smith

Alfred Noyes abounds in passages suitable for examples of elegance. We give but one:

"There is a song of England that thrills the beating blood
With burning cries and yearning

Tides of hidden aspiration hardly known or understood;
Aspirations of the creature
Tow'rds the unity of Nature;
Sudden chivalries revealing whence the longing is renewed
In the men that live for England, live and love and die for England:
By the light of their desire
They shall blindly blunder higher,
To a wider, grander Kingdom and a deeper, nobler Good."
—*A Song of England:* ALFRED NOYES

The Personal Touch. Now that we have seen what the three qualities of the finished product are and have carefully examined the three principles upon which they depend, before we proceed to a consideration of the final testing of our material we pause to point out an often overlooked essential of successful writing—*the personal touch.* The makers of literature have, without exception, been upon most intimate terms with their work and so have made it vital. As long as one looks upon any writing as a mere task and as drudgery, he will never write well. He cannot. When, however, one actually lives with his subject—or better still, lives his subject—he almost inevitably writes well. What he produces shows his sincerity, his realizing sense, and his mastery of his subject. Of him it may be said, as the late Joyce Kilmer said of another, "He did not win success; he is success." This living, personal touch, more than anything else, gives that charm which we call *style* to one's writing. It is worth while even in the most prosaic attempts; it is absolutely necessary in our endeavors to rise above mediocrity.[1]

Milton said that if one would be a real poet his life

[1] See quotation from Newman, page 100.

should be a poem. To the most casual reader it is evident that Shakespeare lived in the characters he created, and lived with them in all their scenes of comedy and of tragedy. Dickens so lost himself in his books, while writing them, that for weeks he seemed another than himself, and so his books have more than the "touch of nature which makes the whole world kin." Hawthorne entered so into the characters and scenes of *The Scarlet Letter*, while writing it, that his family scarcely knew him and he had to be urged to eat and sleep. The result was his masterpiece. To give but one more illustration, take the case of Browning and *The Ring and the Book*. Referring to the old yellow book which he picked up from a junk stall in Florence, he says:

"Here it is, this I toss and take again;
Small quarto-size, part print, part manuscript:
A book in shape but, really, pure crude fact
Secreted from man's life when hearts beat hard,
And brains, high-blooded, ticked two centuries since."

Later he says:

"I had mastered the contents, knew the whole truth
Gathered together, bound up in this book.

. . . . . .

This is the bookfull; thus far take the truth,
The untempered gold, the fact untampered with,
The mere ring metal ere the ring was made.

. . . . . .

—thence bit by bit I dug
The lingot truth, that memorable day,
Assayed and knew my piecemeal gain was gold,—
Yes; but from something else surpassing that,

Something *of mine* which, mixed up with the mass,
Made it bear hammer and be firm to file.
Fancy with fact is just one fact the more.

. . . . . .

I fused *my live soul and that inert* stuff."

Is it strange that Browning could say of *The Ring and the Book* that it was "my four years' intimate"?

There is no better illustration in the whole realm of literature to show the perfect working of the conception of composition which we are seeking to explain, than this work of Browning. The old yellow book which he called "pure crude fact," was the raw material from which he made the finished product, the poem which is, perhaps, the greatest single poem of modern times. He tells us how he mingled fact and fancy, which is an important part of the process of working over the material and shaping it for his purpose. But what we want especially to emphasize is, that he has told us:

"I fused my live soul and that inert stuff."

The book is not only by Browning; it *is* Browning. It is Browning because he put himself into it, as he now lives through it.

Our own poet, Bryant, has touched upon the same subject in a little poem called *The Poet*. He shows that the personal element is absolutely essential if one would move his readers, or as we put it, "if he would give the quality of force to his finished product."

We quote the poem, italicizing some of the words for emphasis:

"THE POET

1

"Thou who wouldst wear the name
Of poet 'mid thy brethren of mankind,
And *clothe in words of flame*
Thoughts that shall *live* within the general mind!
Dream not the framing of a deathless lay
The pastime of a drowsy summer day.

2

"But *gather all thy powers,*
And wreak them on the verse that thou dost weave,
And in thy lonely hours,
At silent morning or at wakeful eve,
While the warm current tingles through thy veins
Set forth the *burning words in fluent strains.*

3

"No smooth array of phrase
Artfully sought and ordered though it be,
Which the cold rhymer lays
Upon his page with languid industry,
Can wake the listless pulse to livelier speed,
Or fill with sudden tears the eyes that read.

4

"The secret wouldst thou know
To touch the heart or fire the blood at will?
Let thine own eyes o'erflow;
Let thy lips quiver with the passionate thrill;
Seize the great thought, ere yet its power be past,
And bind, in words, the fleet emotion fast.

5

"Then, should thy verse appear
Halting and harsh, and all unaptly wrought,
Touch the crude line with fear,
Save in the moment of impassioned thought;
Then summon back the original glow, and mend
The strain with rapture that with fire was penned.

6

"Yet let no *empty gust*
Of passion find an utterance in thy lay,
A blast that whirls the dust
Along the howling street and dies away;
But feelings of calm power and mighty sweep,
Like currents journeying through the windless deep.

7

"Seek'st thou, in living lays,
To limn the beauty of the earth and sky?
Before thine inner gaze
Let all that beauty in clear vision lie;
Look on it with exceeding love, and write
The words inspired by wonder and delight.

8

"Of tempests wouldst thou sing,
Or tell of battles—*make thyself a part*
Of the great tumult; cling
To the tossed wreck with terror in thy heart;
Scale, with the assaulting host, the rampart's height,
And strike and struggle in the thickest fight.

9

"*So* shalt thou frame a lay
That haply may endure from age to age,
And they who read shall say:
'What witchery hangs upon this poet's page!
What art is his the written spells to find
That sway from mood to mood the willing mind!'"

In a word, Bryant's contention is that if one would write effectively, "clothe in words of flame thoughts that shall live," the writing should not be looked upon as "the pastime of a drowsy summer day," for it is a task requiring all our powers. Nor will mere industry suffice, it is not enough to appeal to the intellect; the heart must be touched, and to do that the writer

must fully feel his subject, "seize the great thought, ere yet its power be past, and bind, in words, the fleet emotion fast." The kind of emotion, too, that is to be recorded, must be selected with care, and, at the time of writing the vision of the design sought must be kept before us as we live over the scene. And finally, we must "summon back the original glow" as we revise our work.

Study the poem carefully; it will help you to give the personal touch to your work and, hence, to express yourselves better.

If it be objected that it is all right to speak about the poets feeling their subjects and the novelists living over their scenes, but how about those who handle the dull, dry subjects? How about the themes we have to write in the high school or college?

The answer is that all who have attained real success in any line of writing have done just what we have seen to be true concerning Browning, Dickens, and Hawthorne. Charles Darwin, to mention but one of the great scientists, was in as intimate touch with his work as Browning was, and the results show it. The same is true of historians, essayists, journalists, and all other kinds of writers. It is true that it takes more time and effort to get upon intimate terms with some kinds of subjects than others, but that should not deter one from attempting it. As a matter of fact, the secret of most people's lack of interest in their daily tasks—and we include high school and college pupils —is their failure to understand the joy of work as the

only adequate means of living and expressing oneself. They look upon it as a curse, not as a blessing; something to be belittled, scorned, and shunned, instead of something to be magnified, loved, and sought. Right here in the English work is a good opportunity to learn that cheap cynicism about work is not an evidence of superior intelligence and of good taste, but of quite the opposite qualities. Nothing is more important to learn than to get the right attitude toward one's work and in composition writing it is absolutely essential. The following stanza from a remarkable poem tells it all, and with rare distinction and charm:

"Work!
Thank God for the might of it,
The ardor, the urge, the delight of it—
Work that springs from the heart's desire,
Setting the brain and the soul on fire—
Oh, what is so good as the heat of it,
And what is so glad as the beat of it,
And what is so kind as the stern command,
Challenging brain and heart and hand?"
—*Work: A Song of Triumph:* Angela Morgan

Testing the Work According to the Principles. The reason so many make a failure of composition work and come to the conclusion that they never can succeed and that it is not worth while anyway, is that they persist in believing that a composition is something to be hastily dashed off, at a single sitting, the night before it is due. We have shown that composition is just the opposite of that sort of thing; that it is the **process whereby the raw material of thoughts and emotions is made into the finished product of**

effective expression. The process implies working according to fundamental principles, according to a definite design, to accomplish a predetermined and worthwhile end. We have explained and illustrated the three fundamental principles—unity, coherence, and emphasis or proportion. We have done the same with the definite design by showing how the finished product must possess the qualities of clearness, force, and elegance. And we have shown that these qualities must unite in so appealing to the intellect, the emotions, and the æsthetic qualities of the reader or hearer as to secure and hold his attention until he is influenced by what he reads or hears.

All this comprises rhetoric in the true sense. What some call rhetoric is often held cheap and looked upon as even worthy of scorn, "an affected and exaggerated display in the use of language." But rhetoric is nothing of the sort. To call it "an affected and exaggerated display in the use of language" is to pervert it and to reveal a woeful ignorance. In fact it is only the ignorant and the cynics who so designate it. This is true rhetoric: "The art of perfecting discourse; the art of presenting thought in language so as to influence others." We have shown that the application of the principles so as to secure the qualities of rhetoric, is composition, the process of making the finished product of effective expression.

The next step of testing the work according to the principles is analogous to the work of the builder. He selects his material according to his design, always on

the alert to see that it is just what he wants and can best use; then he shapes it and arranges it according to his design, being ever careful that the separate parts are properly joined together. But when he has done all this, he carefully tests it again to discover any possible errors in time to correct them.

So with the writer or speaker. He selects and evaluates his material according to the principle of unity which is closely related to the quality of clearness which must characterize the finished product. He assembles the various parts of the material and binds them together according to the principles of coherence and of proportion, always remembering that the stability and attractiveness of the result demand constant aiming at the qualities of force and elegance.

The threefold aim of being clear, forceful, and elegant, it must be remembered, can be attained only when, by observing the principle of unity, enough of the right material is used and all that is incongruous is eliminated; when, by observing the principle of coherence, the proper material is so arranged and put together, within the sentence and within the paragraph, that the relation between the parts is unmistakable; when, by observing the principle of emphasis or proportion, the more important parts of the material are placed where they best catch the eye or ear, and so give the sense of proper proportion.

It will help to comprehend the very heart of rhetoric if the indisputable relationship between the three qualities and the three principles is ever kept in mind. In

so far as the finished product is concerned, the qualities—clearness, force, and elegance—are final. They comprise the end and the aim. The three principles—unity, coherence, and emphasis or proportion—constitute the means through which the end is reached. Keeping this casual relation in mind, since it gives a philosophical basis for the work of composition, will greatly aid during the process of composition. It will help do away with the feeling that these rhetorical terms are mere words; it will help to comprehend them so that they may become vital.

At first thought any subject that is technical seems so difficult that many shun it. But it must be remembered all art has its technical side; all work is first technical; even the most ordinary acts of life, like walking, are at first very technical. But when the technique is mastered, not only its difficulty but its very existence is forgotten. The student, upon first being confronted with the technique of rhetoric, may naturally say, "It is a mass of confusing rules and definitions." But when he has overcome the strangeness and mastered the technique, he will wonder why it ever bothered him, and he will write and speak rhetorically without ever being conscious of the laws which once confused and annoyed him. When one applies the tests of rhetoric to his work while planning to write, and then tests it again to see how well he has planned, he will find the task becoming less and less of a task and more and more a delight, "challenging brain and heart and hand"; he will gradually approach the

delightful stage where all artifice is gone and true art conceals art.

Now, at last, having secured and evaluated and planned to arrange our material according to the principles of rhetoric to attain the aim of rhetoric, and having thought and lived intimately with our subject and the material while planning to write, so that we have actually been mastered, in a way, by it; now, at last, we are ready to write. Being thoroughly prepared, the act of writing, which at first seemed impossible and was impossible then, is comparatively simple and easy. Follow your design contained in your revised and tested plan, but do not allow it to hamper you unduly. Write without restraint as you are led on by your ideal of what the finished product is to be, keeping your reader in mind and studying how best to impress him intellectually, emotionally, and æsthetically. Write as rapidly as possible without carelessness, remembering that the personal touch, here as heretofore, should keep you from mechanical formality.

If you are preparing a speech for oral delivery, try out your phrases and sentences orally upon an imaginary audience; in other words, deliver your speech beforehand until you have attained the desired oral qualities and then report it fully so as to lose none of its power.

The practice of speaking aloud the sentences you are about to write is often found advantageous in any kind of writing, without reference to its being used

orally. Moreover, when one sounds his words and sentences, the practice both aids him in detecting errors of euphony and of grammar and in overcoming self-consciousness. Keep away from the "Now-I-take-pen-in-hand" idea of writing; think rather of making the expression of your message as real, as effective, as the message itself. Then writing will become a pleasure; its result a finished product capable of interesting and influencing your reader.

Avoid the trite, the threadbare, the commonplace in thought, in words, and in fuller expressions.

Seek striking, original, and even startling ways of expressing your thoughts; but avoid letting such aims lead you into positions that render you queer, eccentric, or ridiculous. Learn to draw the line of nice distinction between these two classes of effects.

Be bold. Be daring. Be yourself. Be alive to what you say and what you say will be alive.

Remember that words are but symbols of thoughts and emotions and that no word is ever appropriate unless it helps to make the thought or the emotion clear, forceful, and attractive.

Never dawdle along when you should stop. Stop with interest at its height.

Revision. When the writing is done, revise. This is the time to apply the final test to the finished product. For unity, look for any incongruous matter that may have crept in, for digressions, for needless parenthetical interpolations, and for omissions of any details essential for unity. For coherence, test sentences, paragraphs,

and the whole composition, to see that all minor parts are so placed as to make the relations clear, that there are no unwarranted changes in structure such as are detrimental to coherence, and that all connectives connect what they are intended to unite instead of parts that are unrelated. For emphasis, test by examining the emphatic positions, the beginnings and the ends of the various parts and of the whole, to see that what deserves distinction is so placed as to catch the eye immediately, and to see that the proportion between parts and the whole and parts and parts is right.

Ordinarily such testing is sufficient. When these tests have been rigorously applied the qualities dependent upon them, clearness, force, and elegance, will be present.

Occasionally, however, it is well to test for them by looking for such violations of clearness as ambiguity, vagueness, and obscurity; for such lack of force as results from strained, far-fetched figures, mixed figures, and loose constructions; and for such enemies of elegance as "fine writing," ostentation, uneuphonious words, slang, and other improprieties.

The test for diction is usually included in that for elegance, but a careful scrutiny of the words employed with a view to improvement, is always in order and never without good results.

Having finished the testing process for revision, rewrite, and you have a finished process of effective expression.

Suggestions for practice in applying the rhetorical principles, laid down in this chapter, to material in preparation for writing.

1. Study model paragraphs found in the various chapters and at the end of this volume to find examples of the rhetorical qualities.

2. Plan, with the aid of loose cards, for brief compositions upon subjects upon which you have material from observation or experience. With the threefold aim of all composition in mind, arrange your material to secure unity, coherence, and emphasis, bearing in mind that through all of these qualities clearness, force, and elegance are made possible.

3. Write according to the above plan.

4. Revise by applying the tests laid down under the heading, "Revision."

5. Rewrite.

6. Collect material upon the subject "Optimism" and then plan for a composition of three hundred words upon the title, "Looking upon the Bright Side." Write, revise, and rewrite.

7. Collect material, organize it according to a general plan by selecting the suitable material from the available and with the aid of cards make your final plan by applying the rhetorical principles. Write, revise, and, if necessary, rewrite brief compositions upon the following titles:

My Favorite Hero of Fiction
A Place I Should Like to Visit . . . . . .
Why I Should Like to Know . . . . . .
My Favorite Study
A Page from My Diary
Misleading Proverbs
A Strange Superstition

Remember that in every case the present purpose is the acquiring of facility in applying to the material the rhetorical principles laid down in this chapter as means of "presenting thought in language so as to influence others."

CHAPTER III

DICTION

The first and the last requisite of good English is good diction. *Diction* is the proper use of the words most appropriate for the purpose of the writer or speaker.

However proficient one may be in grammar, or even in rhetoric, in a general way, so long as his diction is defective he can never approach quite to the goal of good English. The writer must have at least a fair working vocabulary before beginning to write; he must be able, upon his last review of his work, still further to improve his diction. More than any other one thing, the words a person uses reveal the man. Some have called words the clothing or dress of our thoughts, and the expression is suggestive. Wordsworth's saying, however, comes nearer the truth. He says, "Words are the incarnation of thoughts." Words give to thoughts the best possible tangible body; they do more if they are the right words; they give some adequate expression of that elusive, intangible something which we call "the soul" of words. Hence the importance of good diction.

In his foreword to *The Ruling Passion*, Henry van Dyke says: "Make me respect my material so that I

dare not slight my work. Help me to deal very honestly with words and with people, because they are both alive." Since his own works rank so high he may be said to have answered his own prayer.

The Soul of Words is the striking title of a chapter of Ralcy Husted Bell's book, *The Changing Values of English Speech.* Part of a single paragraph from that chapter gives the author's conception of the value of good diction:

> "We know that Shakespeare, consciously or not, had to do with the soul of words. He was easily the king of metaphor. The wondrous alchemy of his brain transformed the dross to gold; it touched the coarsest clay, and lo! it was aglow with love. This many-sided man toyed with words as a god might play with the hearts of men, and this godlike dalliance of his never brutalized his words. He breathed upon them and they wept. He threw them into careless, happy throngs, where rollick-laughter soothed the hurts of day and banished the ghosts of night. He peopled the brain with beauty; threw strange silhouettes of shadow over the horizon's edge; and far above the highest peaks of thought he sowed all the heavens of the soul with myriad stars of hope. He thought, and his words were wise; he felt, and they thrilled with infinite passion; he looked out upon the green fields of England, and in his soul every blossom was mated with a word, every blade of grass and leaf and brook and living thing was tallied with the teeming symbols of his brain. Within his

> heart the very stones have speech. Words to him were significant, more than lifeless blocks, with which to rear the glittering domes of thought. He was an architect who built with *life*. He gave to words their weight and worth. He never debased a syllable of his tongue, never mutilated a word, never prostituted its meaning, never humiliated it into slavery. Every word, therefore, was a winged spirit eager to do homage to his genius; and through all these many years they have served him as faithfully as love ever serves the heart of man."

Another has said:

> "Words are the red corpuscles in the blood of language, and upon language depends social integrity. See the mighty importance of words! Is it less than sacrilegious to mistreat them? Words being the red corpuscles of language, it follows that the smaller one's vocabulary is the more anæmic will be his brain's children. . . . I like the writer who will occasionally drive me to the dictionary."

Such is the ideal use of words. What, however, do we find? One has only to read Shakespeare, or any good writer, or to hear any good speaker, to become aware of the meagerness of his own vocabulary. Without the precise word to give it adequate expression, a thought is soon lost. Inasmuch as we think mostly in words, no thought can ever be other than vague and incomplete until we have adequate words to embody it.

Reading is a most humiliating process for the one with a small vocabulary. Not only does such a reader fail to comprehend what he reads; he is literally "held up" by every unknown word. He cannot intelligently proceed. He is the slave of the unknown word. His humiliation is complete.

The person with a very limited vocabulary is like a would-be carpenter with only a saw and a hammer. He can do a few things well; a few more he may be able to do badly; but most of the great things he ought to accomplish he cannot do at all. He cannot build anything worth while. What he needs is a full kit of tools.

So the person with a very limited vocabulary must overuse the few words he has. Not only does this process reveal his weakness in expression; it also wears out the few words he has, making them less expressive. Overused and wrongly used words, like a saw, become dull. One so impoverished cannot express anything well. At best he will talk and write only generalities which are extravagant and false. He will, often with a sense of satisfaction, resort to slang as if it were an omnibus capable of carrying all sorts of ideas. Not knowing the value of words, he will be unwise in selecting new ones and ridiculous in using them. Barbarisms, improprieties, provincialisms, and solecisms, will all be welcomed alike, so that even though his vocabulary increases it cannot be said to improve; though he may have more words he has not greater power of expression.

Before we discuss the properties of good diction, it will be well to point out more fully the nature of barbarisms, improprieties, and solecisms.

Barbarisms. ***Barbarisms*** **are words not in the English language.** They have been improperly derived from foreign languages too hastily imported, or used without being imported, and they are wrongly compounded or abbreviated. Examples of the foregoing are "chic," "ad libitum," "disremember," "Jap."

To use a foreign word when there is a perfect equivalent in English is pedantic—it is an abnormal desire to air one's knowledge of other languages. This fault, however, must not be confused with the use of the many words which have been adopted into our language to supply a real demand, when they express an idea for which there is no equivalent in English. Such words, because of the history they embody, are better than any which might be manufactured to take their place. In fact, no "manufactured" words could take their place. Hence, with perfect propriety and good sense, we have borrowed and adopted *alligator*, *cigar*, *negro*, and *indigo* from the Spanish; *canto*, *sonnet*, *opera*, and *portico* from the Italian; *ballast*, *boor*, *sloop*, and *yacht* from the Dutch; *blonde*, *bouquet*, *depot*, and *trousseau* from the French; *loafer*, *meerschaum*, *poodle*, and *zinc* from the German; *acme*, *lexicon*, *pathos*, and *crisis* from the Greek; *abbé*, *cherub*, *rabbi*, and *sabbath* from the Hebrew; *canary*, *guinea*, *oasis*, and *zebra* from the African dialects; *canoe*, *hammock*, *potato*, *tobacco*, and *wigwam* from various American Indian tongues; *alco-*

hol, chemistry, coffee, and *tariff* from the Arabic; *china, junk, silk,* and *tea* from the Chinese; *bungalow, calico, jungle,* and *sugar* from the Hindu; *bamboo, gong, rattan,* and *sago* from the Malay; *awning, bazaar, chess,* and *sash* from the Persian; *boomerang, kangaroo, taboo,* and *tattoo* from the Polynesian dialects; *caste, coconut, lasso,* and *molasses* from the Portuguese; *czar, drosky, rouble,* and *ukase* from the Russian; *bey, ottoman,* and *tulip* from the Turkish. Most of these lists might be greatly lengthened, but enough words have been given to show that the English is greatly indebted to other tongues for many words which are so Anglicized that many never suspect their foreign origin.

Vulgarisms. Another class of barbarisms, or words not in the English language, is *vulgarisms.* Though not in the language, in the sense of reputable language, they are altogether too much in the language of the illiterate and the vulgar. Many of them are "clipped" words, like "ad," "bike," "exam," "gents," "gym," "phone," and "prelim." Others are improper compounds, like "enthuse," "unbeknown," and "preventative."

Some slang should be classed among vulgarisms, inasmuch as it uses words of its own that are not acknowledged by *good usage.* In this class are "hit," "chump," "biff," "snide," and the like, together with most of the slang of certain classes, much of whose talk is incomprehensible to those outside their group—the slang of the street urchin, sailors' slang, thieves' slang, college slang, baseball slang, etc.

Most slang, however, consists not of words not in the language, but of proper words used in slangy combinations, with slangy accent, and in other ingenious ways to give them an unnatural effect. Such usage will be considered under the heading "improprieties."

Newspaper reporters, and some editors, are frequently "a law unto themselves" in the matter of language, and many of their inventions are barbarisms, while some, it must be confessed, might even be called vulgarisms and slang. Common among their "inventions" are nouns used as verbs, such as "to suspicion," "to culture," "to railroad," and "to suicide"; and verbs used as nouns, such as "a scoop," "an invite," "a combine," and "a steal."

The ordinary newspaper is not a safe guide for those who would improve their English.

Obsolete words were once in good use; now they are barbarisms.

Newly coined words may some day become properly current; until they do they are only barbarisms.

Improprieties. An ***Impropriety*** **is a wrong use of a good word,** one that is actually in the language. They are right as words, but are so used as to reveal the ignorance of the user, who often employs them without any regard to their meaning, or because they sound something like what the user remembers having heard. Improprieties are errors in both denotation and connotation. The celebrated Mrs. Malaprop, as her name indicates, indulged very freely in improprieties, and with an air of perfect propriety could speak of "an

allegory on the banks of the Nile," "a nice derangement of epitaphs." "Then, sir, she should have a supercilious knowledge of accounts," and the like. Shakespeare's "Dogberry," and Mrs. "Quigley," belong to the same class. But we do not have to go to literature or to distant ages to find improprieties. The pupil who defined a tragedy as a "heartrendering comedy not fit to be seen," and the other who sought to praise her friend's apparel by saying "she was dressed in the garbage of an angel," were just as bad as Mrs. Malaprop. Such people are either very ignorant or over anxious to be "funny." Whoever guesses at the meaning of words and uses them just because they are "big words," and because they sound "scholarly," is guilty of this common form of indulging in improprieties.

Improprieties are as fatal to good English as they are common. Their danger lies in the fact that they render precision, and hence clearness, impossible.

While it is not to be supposed that intelligent people will be guilty of confusing "garb" with "garbage," "allegory" with "alligator," and "arrangement" with "derangement," it is not strange that, during the process of learning, pupils should have some difficulty with such words as "affect" and "effect," "lie" and "lay," "learn" and "teach," "purpose" and "propose," "proscribe" and "prescribe," and many other words that seem to be synonymous but are not. Consequently we give a list of words often confused, that their differences may be noted and heeded.

ability—capacity
accept—except
acceptation—acceptance
access—accession
accredit—credit
acts—action
address—direct
adherence—adhesion
admire—like
admit—confess
advance—advancement
advice—advise
aggravating—irritating
ago—since
alleviate—relieve
allow—think
all ready—already
allude—elude
allusion—illusion—delusion
ally—alley
almost—most
alone—only
alternative—choice
among—between
ancestry—posterity
ancient—antiquated
anecdote—antidote
angry—mad
antagonize—oppose
antic—antique
apt—likely
argue—augur
as—like
assay—essay
assent—consent
assertion—statement
average—ordinary
awfully—very
badly—much
balance—remainder
barn—stable
bashful—modest
begin—initiate
beside—besides
bore—boor
bound—determined
bring—fetch
calamity—misfortune
can—may
casual—causal
cemetery—seminary
center—middle
champion—support
character—reputation
childlike—childish
chose—choose
click—clique
cloths—clothes
commercial—mercantile
company—guest
compare—contrast
compliment—complement
completion—completeness
confuse—confound
conscience—consciousness
consequence—importance
construe—construct
contagious—infectious
continual—continuous
converse—reverse
corporal—corporeal
counsel—council—consul
couple—two
credible—credulous
criticism—censure
crowd—company
cunning—amusing
custom—habit
dangerous—in danger
date—engagement—appointment
deadly—deathly
deal—transaction
deception—deceit

decided—decisive
decimate—destroy
definite—definitive
deny—refuse
depot—station
deprecate—depreciate
deteriorate—detract
difference—deference
directly—as soon as
discover—disclose
discover—invent
disinterested—uninterested
displace—replace
disposition—disposal
distinct—distinctive
divers—diverse
dominate—domineer
drive—ride
dumb—stupid
effect—affect
elude—illude
emigration—immigration
eminent—prominent
enormity—enormousness
equable—equitable
esteem—estimation
example—problem
exceed—excel
exceptional—exceptionable
exercise—exorcise
expose—expound
extend—give
falsity—falseness
farther—further
female—woman
final—finale
fire—throw
fix—repair—mend
fly—flee
fogy—foggy
funny—odd
genius—genus
gentleman—man
good—well
guilt—guile
happen—transpire
healthy—healthful
home—house
horrid—unpleasant
host—great many
human—humane
idol—idyl—idle
if—whether
ignorant—illiterate
illicit—elicit
implicate—involve
impotent—impudent
impractical—impracticable
impute—impugn
in—into
inaugurate—commence
individual—person
infallible—unfailing
ingenious—ingenuous
irony—sarcasm
its—it's
last—latest
lay—lie
lay—laid
learn—teach
lease—hire
leave—let
lend—loan
less—fewer
lightening—lightning
limit—limitation
limited—small
live—reside
locate—settle
long—lengthy
lose—loose
love—like
lovely—pretty
luxuriant—luxurious

majority—plurality
manly—mannish
moral—morale
most—almost
mutual—common
near—nearly
need—want
neglect—negligence
new—novel
nice—attractive—beautiful
noise—sound
notice—mention
notorious—notable—famous
observation—observance
obvious—evident
odious—odorous
often—constantly
oral—verbal
organism—organization
part—portion
partake—share
partly—partially
patron—customer
pay—settle
people—persons
petition—partition
perspicuity—perspicacity
pitiable—pitiful
plenty—abundance
plenty—plentiful
politic—political
pomace—pumice
posted—informed
practical—practicable
present—introduce
preventive—not preventative
product—produce—production
professor — instructor—teacher
prominent—prominence
promise—assure
prophecy—prophesy
proposal—proposition
prosecute—persecute
purpose—propose
quite—quiet
raise—rise
real—really
real—very
real—reliable
recipe—receipt
recollect—remember
relation—relative
relic—relict
remunerate—reimburse
resourse—resource
respectively—respectfully
resume—sum up
reverend—reverent
romance—novel
rural—rustic
scared—afraid
scholar—pupil—student
series—succession
sewage—sewerage
shall—will
significance—signification
sit—set
site—situation
solicitude—solicitation
some—somewhat
stationery—stationary
statue—stature—statute
successful—successive
subtle—subtile
swath—swathe
tact—tack
their—there
then—than
tract—track
tragedy—disaster
transpire—happen
trend—direction

truth—veracity
union—unity—unison
university—college—school
unquestioned—unquestionable
visitor—visitant
vocation—vacation—avocation
way—ways
without—unless
womanly—womanish

Slang. One of the commonest forms of improprieties is slang. It comprises so many vivid and somewhat humorous metaphors, and is so often picturesque, that it has many defenders who say that slang is but idiomatic English in the early stages of development. On the other hand, there are many who not only denounce all slang, but all who use it. Such people say that all slang is vulgar, and hence that no one can use it without becoming vulgar. In view of these two facts it becomes necessary to study this phase of diction with discrimination.

In the first place, it is not true that all slang is vulgar. Much of it is; but much also is not. Slang is a special, limited vocabulary, often consisting of borrowed or coined words which gain ready acceptance among people who are looking for immediate and striking effect, and who desire to register a protest against hackneyed and commonplace usage. Such coinage and usage of new ways of saying things is inevitable in a living and growing language because the illiterate have their share in making a language grow and in keeping it alive. It is a fact, too, that some expressions that were once slang are now reputable idioms which could not be well spared. Such expressions as "up against it," and "on the job," are so well on the way toward

becoming idioms that it is going too far to call them vulgar. It must be remembered that as soon as slang becomes reputable it ceases to be slang.

What, then, is to be the attitude of the student of good English toward slang? It should not be wholly condemned, inasmuch as it has been shown to be a step toward idiomatic English—the best English. If one is student enough to know good slang from bad, if he is strong enough to be master of it, he may use it with proper discrimination upon the few occasions when it is picturesque and expressive. One who occasionally uses slang in this guarded way should not be denounced as slangy and wholly condemned. A few, and but a few, can trust themselves to use slang to a limited extent, but never vulgar slang.

On the other hand, the case against slang is so strong that those whose practice is to use reputable words only should not be denounced as literary prudes and extreme purists.

The case against slang may be summed up as follows: The users of slang are mostly those who are either ignorant of real word-value or too lazy to select the best word to express an idea adequately. What Shakespeare said about idle words is also an apt description of slang—"Idle words—servants to shallow fools." Idle words do nothing worth while. When one tries to use a good word, such as *peach*, to describe everything that meets with his approval, he demonetizes a good word so that it becomes idle, because indefinite. Slang is really the most ineffective form of speech, even

in its own narrow territory. Moreover, it is short lived; a discovery to-day, a memory to-morrow. Slang is fatal to the use of synonyms; it prevents all fine shades of meaning. It sacrifices all possibility of growth into a wider command of language for a supposed immediately picturesque and humorous effect. It is a penny-wise-pound-foolish policy. It is a lawless adopting of outlandish new substitutes for usage which long custom has tested and which reputable writers and speakers have made permanent. Careful people do not run after every new and fantastic fashion in words; they wait, and they are rewarded. In a word, the whole question of slang reduces itself to this: If one would stagnate and deteriorate, let him become a slave to slang. If one would grow, let him make his diction a matter of study and of conscience.

Oliver Wendell Holmes spoke to the point on this form of impropriety:

> "I think there is one habit worse than that of punning. It is the gradual substitution of cant or flash terms for words which truly characterize their objects. I have known several very genteel idiots whose whole vocabulary had deliquesced into some half-dozen expressions. All things fell into one of two great categories, *fast* or *slow*. Man's chief end was to be a *brick*. When the great calamities of life overtook their friends, these last were spoken of as being *a great deal cut up*. Nine tenths of human existence were summed up in a single word, *bore*. These expressions come to be alge-

braic symbols of *minds which have grown too weak or too indolent to discriminate.* They are the blank checks of intellectual bankruptcy; you may fill them out with what idea you like, it makes no difference, for there are no funds in the treasury upon which they are drawn. . . . Do not think I undervalue the proper use and application of a proper cant-word or phrase. It adds piquancy to conversation, as a mushroom does to a sauce. But it is no better than a toadstool, odious to sense and poisonous to the intellect when it spawns itself all over the talk of men and youths capable of talking, as it sometimes does. . . ."

Let us discriminate and be shy of absolute proscription.

Solecisms embrace all errors in grammar except idioms, and need no further mention here.

Good Use. Words have "standing." There is what Ruskin calls "the peerage of words," and it is by their standing that our words must be judged. We call this standard *good use,* a term which demands explanation. It means the words used by the best writers of English and the best speakers of the language. By "best" we mean those writers and speakers who have succeeded in so appealing to their readers and listeners as to hold their attention, make them understand their message, feel its importance (or lack of importance), and receive some pleasure from the manner in which the message is presented. Good use is a sort of standardizing of the words of those who have been

able writers and have succeeded in making what they wrote clear, forceful, and elegant. It is more than the verdict of public opinion, for that could not measure good use. Numbers do not settle such matters. It is the verdict of the opinion of the few who have the right to be called authorities; an opinion expressed, not directly as an opinion, but indirectly through the way they have written. Good, enduring literature is the source of what we call *good use*. Grammars and dictionaries have been made from a study of good literature, and are the great aids in keeping people to-day up to the standard of literature without the need of an exhaustive study of literature. Grammars and dictionaries are the practical means of bringing the standards of good use within reach of all.

By *good use* we mean reputable, national, and present use.

Reputable Use. By reputable words we mean those of good reputation, those habitually employed by the best writers and speakers, those which do not offend good taste; in brief, we mean words which are not barbarisms or improprieties. Reputable words are those which are pronounced "good" because they are used by all the best makers of literature.

National Use. By national use we mean universal use as far as our own country is concerned. It means that no localisms, no provincialisms, can be accepted as "good use." It means that whatever one writes must be equally intelligible to readers in Boston, Philadelphia, Chicago, New Orleans, and San Francisco.

National use, however, is to be taken in a wider sense to include universal "good use" in England as well as in America. While, of course, there are some differences, good English words are good American words; good American words are also good English words. England and America are both constantly borrowing from each other, so that it is safe to say that "national use" means good use by the best writers and speakers who use the English language the world over.

Well-read people never find difficulty in understanding authors who give "local color" to descriptions of places characterized by their own peculiarities and who make characters in books speak their own language, however full of provincialisms it may be. In fact they count such usage one of the chief charms of literature. Writers violate the principle of "national use" only when they use local words, barbarisms, technical words, and Anglicisms, when there is no good reason for so doing and every reason for speaking so as to satisfy the universal demand for a commonly understood diction.

Present Use. By present use is meant the employment of words now understood and with the meaning now understood. This principle rules out obsolete words and "new words," by which we mean those not yet accepted, such as slang, newspaper words, and the like. The word *prevent*, as used in the authorized version of the Bible and in Shakespeare, means "to go before." Now it means "to hinder," and should be

used in that sense only. The same is true of *let*. When Hamlet says:

"By Heaven, I'll make a ghost of him that *lets* me,"

he uses the word *let* according to the meaning then accepted; namely, "to hinder." Now, however, it means just the opposite, and should be used in that sense in accordance with the principle of "present use."

Most rhetoricians agree in saying that good use is determined by the three principles just explained: reputable use, national use, and present use. The three characteristics, however, are all relative, and should not be used in an arbitrary sense in applying them to a living and constantly changing language like our own. As general principles they are of great value; as strict rules they would be found confusing.

The Writer's Problem. The writer's problem is to become the master of a sufficiently large and varied vocabulary to enable him to embody his thoughts, and the separate ideas which compose them, in such a way as to make them readily intelligible to others, interesting to them, and, as far as possible, pleasing to them. Of fundamental importance in learning to "make a finished product of effective expression" is the writer's supply of words. By "supply of words" we do not, of course, mean the words one may hunt up in a dictionary. They are not his. By "supply of words" we mean the words one *knows* and can use immediately. Unless this supply is comparatively large the writer will find it impossible to make any progress when he begins to

embody his thoughts in a tangible form. If he has to stop too often to consult a dictionary he will lose his trend of thought and give up in despair. *One must have a good working vocabulary before beginning to write.* Only when he has that can he hope to get help from the dictionary, or book of synonyms, to supplement what he has. To depend wholly upon the dictionary at the time of writing must be avoided. How, then, shall one secure his vocabulary?

Vocabulary Building. Vocabulary building is a life-long process. The small child begins with no vocabulary at all, but as soon as he learns to prattle he picks up new words almost daily by the process of imitating his elders. This goes on continuously, for he seems proud of his growing powers of expression until he enters his teens, when, all too often, he is inclined to rest upon his accomplishments in vocabulary building. In many cases, doubtless, he may feel justified in this, because he has already a larger supply of words than his parents. But this is the time, usually coincident with his entering high school, when higher standards than parental example become necessary. Then is the time for you (we address you directly now) to apply an educational standard in the use of which your teachers can guide you.

Every new subject will require a large number of new words if you would understand it. In your English you will read many books dealing with life in terms new to you. To understand and to appreciate these books you will again have to increase your vocabulary.

Every new word acquired will soon become an old friend who will make further reading both easier and more interesting. If you do not master the strange words they will cause you embarrassment every time you meet them, and you will not make progress; you may even be tempted to call your studies dull and uninteresting. The difficulty, however, will be in you and not in the books. If you form the habit, which will at first be attended with labor, you will make steady progress and you will like it, feeling new power with every new word. No one thing can do more for you in making it easy to understand what you read and in making it possible for you to express your own thoughts.

The Value of an Adequate Dictionary. We say "adequate" because altogether too many seem to think that any dictionary will do, so they try to get along with an old one, an old one newly bound and sold cheap, or a very small one. All of these are inadequate because they are out of date or because they are too much abridged. Their definitions are often only synonymns, and hence are misleading. Every student should possess a dictionary of his own—an unabridged one if possible, but none smaller than the high school student's or a "desk" dictionary, such as the *Webster's Academic Dictionary.*

An adequate dictionary gives the following information:

1. Spelling (including syllabication, *e.g.*., syl-lab-i-cation).

2. Approved pronunciations, *i.e.*, all allowed by good usage, together with accent marks and the sounds of the letters.

3. Etymology, or derivation, of words.

4. Part, or parts, of speech, including the principal parts of verbs.

5. The meanings. When necessary further information is given telling when a word is archaic, obsolete, obsolescent, colloquial, or slang.

6. Synonyms and antonymns.

7. Sentences illustrating various meanings (in unabridged dictionaries).

In the use of large dictionaries, where several definitions are given, one must be careful to examine them all to insure his finding the exact information wanted. For instance, take the word "diction" as treated in the *New Standard Dictionary*:

> dic′tion, 1, dik′shan; 2, dĭc′shon, *n.* 1. The use of words or the manner of using them, either in literature, oratory, or song; the manner in which anything is expressed in words. It includes articulation, pronunciation, intonation, declamation, and punctuation. 2. Specif., that department of rhetoric which deals with the choice and arrangement of words and modes of expression. See STYLE, VOCABULARY. 3. A phrase; a verbal description. [<L. *dictio(n)*, <*dico*, say].
>
> Syn.: Expression, language, phrase, phraseology, style, vocabulary, wording. An author's *diction* is strictly his choice and use of words,

with no special reference to thought; *expression* regards the words simply as the vehicle of thought. *Phrase* and *phraseology* apply to words or combinations of words which are somewhat technical; as in legal *phraseology*; in military *phrase*. *Diction* is general; *wording* is limited; we speak of the *diction* of an author or of a work, the *wording* of a proposition, a resolution, etc. (*verbiage* never bears this sense; see CIRCUMLOCUTION). The *language* of a writer or speaker may be the national speech he employs; as, the English or French *language*; or the word may denote his use of that *language*; as, the author's *language* is well (or ill) chosen. STYLE includes *diction*, *expression*, rhetorical figures such as metaphor and simile, the effect of an author's prevailing tone of thought, of his personal traits—in short, all that makes up the clothing of thought in words; thus, we speak of a figurative *style*, a frigid or an argumentative *style*, or of the *style* of Macaulay, Prescott, etc.

That single illustration of the word *diction*, which it is now most essential to understand fully, shows the value of the dictionary. It is the guidebook without which no student of English can travel far, nor at all profitably, into the vast unknown country of literature. No other book so well compensates for the amount of study given it. No other book can take its place. Learn how to use it. When you know how to use it, and use it daily and often every day, only then will you fully comprehend its value. The more you use it

the more it will impart to you its treasures, and the more you will value them. Constant use of the dictionary while in school and college will result in such a vocabulary that afterward only an occasional consultation will suffice; but a stinted, haphazard, and begrudging use during one's period of adolescence and early manhood, when knowledge comes comparatively easily, will mean a whole life handicapped with a burden of embarrassing ignorance.

Emerson went so far as to commend the dictionary as a book to read, and his diction is undeniable evidence of the extent of his familiarity with it. He said: "Neither is a dictionary a bad book to read. There is no cant in it, no excess of explanation, and it is full of suggestion."

(Note: The greatest dictionary in existence is the *Oxford Dictionary*. It is exhaustive, the last word on the subject. The best American dictionaries are the Standard, Webster's, and the Century (encyclopedic).

Acquiring and using the dictionary habit is the only adequate method of solving the problem of vocabulary building. It does solve it.

But the mere possession of a large supply of words does not solve the problem of diction, which, as we have seen, means the right use of words in expression. Having an adequate vocabulary, how shall one proceed to use it? Even the standards of good usage, already explained, do not go far enough. We must learn the two fundamental powers of words, denotation and connotation.

Denotation. ***Denotation*** **is the naming of a thing,** marking it off to distinguish it from all other things, giving a logical definition of it. The dictionary gives the denotation of a word. What a word denotes has to do with the word itself without regard to other words with which it may be used, without regard to any special significance it may have for some people. The first matter to decide in choosing a word is that it can express the exact meaning you have in mind. All words have denotation.

Connotation. By ***Connotation*** we mean a secondary denotation, **a reference to something else than the object named,** but suggested by it. Most nouns, verbs, adjectives, and interjections have varying degrees of connotation; the other parts of speech have little or none. The amount of connotation a word may have depends upon the intelligence and the emotional activity and imagination of the reader. It may be called a subjective quality from the viewpoint of the reader. But a writer cannot give his reader the pleasure of finding a rich connotation without selecting connotative words. The only sure way to know such words is to study literature, especially poetry, until one is familiar with words as others have used them, until he has seen the company they have kept. The "better read" one is, the more he knows of life, the richer his experiences, the more he will be able to choose words rich in connotation, full of suggestiveness, and hence capable of arousing the interest and promoting the pleasure of the intelligent reader.

The chief source of pleasure in reading comes from connotation. The more one reads, if he reads appreciatively, the more he will want to read. Knowing the power of connotation he can "read between the lines," find countless appropriate images clustering around familiar words, and find charms of which the uninitiated never dream. The writer must select words of connotation to produce the finished product of effective expression capable of interesting the reader.

Since much of the charm of poetry lies in its suggestiveness, we naturally turn to the poets for examples of perfect connotation. Few words may be used, the facts stated may be but trifling, but the thought reaction, the emotional reaction they produce, is often tremendous. Take, for example, Poe's lines from *Helen*.

> "To the glory that was Greece
> And the grandeur that was Rome."

Note also the almost uncanny connotation from the single line which closes Poe's *Haunted Palace*, so truly, so sadly characterizing the insane:

> "And laugh—but *smile* no more."

The closing lines of Wordsworth's *She Dwelt Among the Untrodden Ways* give a splendid connotation of pathos, though the word used is "difference."

> "But she is in her grave, and, oh,
> The difference to me!"

The secret of enjoying connotation, even the secret of finding it, lies in a leisurely reading, in *second* thought

to give the implied meanings time to reach us. Linger over the following lines from Wordsworth's *Excursion* and see if you do not find a forceful connotation suggesting desolation, loneliness, and yet a home not to be despised.

> "A quiet treeless nook, with two green fields,
> A liquid pool that glittered in the sun,
> And one bare dwelling; one abode, no more!
> It seemed the home of poverty and toil,
> Though not of want: the little fields made green
> By husbandry of many thrifty years,
> Paid cheerful tribute to the moorland house."

Words expressive of great emotion—*love, joy, ecstasy, sorrow, patriotism,* are always so full of meaning that they overflow, as it were, with suggestions of more meaning for all who have shared such emotions. Figurative words are connotative because, from their very nature, they imply some sort of comparison, and so bring up other ideas appealing to the imagination. How rich in connotation are metaphors, apostrophes, allusions! The success of an allegory, or even a parable or fable, depends upon appreciating the large connotation. The same is true of satire and humor. A sense of humor might be defined as an ability to discover pleasing connotations. Words used with striking success by authors; words inseparably associated with noted men or events in history, such as mark the struggle for liberty and independence; mystic words, passwords, symbolic words, whatever their denotation, have a wide connotation. Then, too, there are countless words which have a personal connotation, full of

suggestion for ourselves though not for others, such as words reminiscent of red-letter days, great sorrows, crises in our lives, and all things that have affected us peculiarly or profoundly.

So important is connotation, and so little appreciated, that I quote two paragraphs from Professor S. H. Clark's *Interpretation of the Printed Page*:

> "Relevatory as the discussion of connotation has been, it has merely emphasized what we have always known—that words are suggestive, and that they stir us emotionally. But have we not learned the greatest of all lessons in connection with the study of literature? Learned that it cannot be taught, that it can only be presented to you for your acceptance or rejection? You have come to see that it appeals not to the practical or scientific side of your nature, but to the imaginative; that its purpose is to give you 'delight,' as Lowell says, through the arousal of the emotions; and connotation is the most important element in stirring the imagination and arousing the feelings. Your delight is in the pictures, ideas, thoughts, characters, music, of the verse and prose which is called literature. You have come to see now that without denotation the connotation may escape you entirely; and best of all, you see that all you know of life, art, history, science, nature, the wider will be for you the connotation of literature. And it is connotation that makes literature great.
>
> "It is the beauty about us in man and na-

> ture that stirs the artist's heart and is the impulse to create. It is what the ordinary man fails to see that moves the artist's soul and urges him to expression, whether he be painter or sculptor or poet. To arouse deep feeling—of joy or pity or indignation or love—that is the artist's mission. Everything in literature depends upon the connotation. And the connotation depends upon our experience, our temperament, our education. What moves me may not move others, and what stirs them may leave me cold. But the greatest artist is he whose appeal is the most nearly universal to all peoples and to all times."

Denotation and connotation indicate in a general way how to select the *right word.* To be more specific, however, we must test the fitness of words by examining them in the light of the three great rhetorical qualities—clearness, force, and elegance.

The Right Word for Clearness. Words are but the symbols whereby ideas are indicated. Clearness demands that of all possible words the one should be chosen which embodies the idea most precisely. Precision is not satisfied with finding a word that is good, that is of reputable, national, and present use; it demands the word that expresses the idea in mind with exactness and without any likelihood of appearing ambiguous, vague, or obscure to the reader. This means that an abstract idea requires an abstract word; that a concrete idea requires a concrete word; that a general idea requires a general word; that a specific idea re-

quires a specific word; that a technical idea requires a very specific, or technical word, and that any idea of exceptional significance, such as a homely idea, a distinctly local one, or a poetic one, requires a word that expresses the homeliness, local color, or poetic appeal, with precision.

The commonest mistakes are made by using general terms to excess. Some, however, after being told that specific words are better than general ones, get into the habit of using them even when general ones are more precise.

The secret of clearness in the use of words lies in clear thought. If the idea is clearly defined in the mind of the writer, he will not be satisfied with the first word he thinks of. He will estimate the fitness of all possible words, to find which one will precisely denote the idea. If he is in doubt he will refresh his memory by consulting a dictionary or book of synonyms until he finds which word is best for his present purpose. The dictionary will give the correct denotation and the book of synonyms will give him the exact shade of meaning for the adequate embodying of his idea. Time thus spent is never wasted. Care here will soon render one practically immune from the danger of using improprieties; being on the alert for the right word, he will accept nothing else.

For instance, when the present writer once sought to characterize Mrs. Gaskell's *Cranford* with great precision, and at the same time to avoid giving the idea that the book might be called weak and without charm,

he consulted Roget's *Thesaurus*, after which he was satisfied, and wrote this sentence, "*Cranford* is never overdrawn, never *stilted* nor *insipid* [italicised here but not in the original], never vulgar, and never unsympathetic nor unkindly critical."

In expository writing, where clearness is the most essential quality, the exact word is absolutely essential. In narration and description it adds life and vividness, and is again indispensable. It has been said of Poe and Coleridge that they had "a genius for the right word," and it is because of that quality that their writings so satisfy our "word sense" and prepare the way for the other appeals which they make upon the reader.

It is not in regard to the nouns and verbs alone that precision is necessary. Adjectives and adverbs demand the greatest care lest we use too strong or too weak ones, and so violate the dictum of precision. And even prepositions and conjunctions, if selected with care, go far toward securing the product of effective expression.

The following paragraph from Poe's *Fall of the House of Usher* may well serve the double purpose of illustrating the precise word for securing clearness and the right word to produce force. The italicized words, mostly adjectives and adverbs, make it impossible to miss the writer's meaning, the denotation of the words; while, at the same time, they have such evident connotation that we feel the writer's emotions.

> "During the whole of a *dull*, *dark*, and *soundless* day in the *autumn* of the year, when

the clouds hung *oppressively* low in the heavens, I had been passing *alone*, on horseback, through a *singularly dreary* tract of country, and at length found myself, as the *shades* of the evening drew on, within view of the *melancholy* House of Usher. I know not how it was, but with the first glimpse of the building a sense of *insufferable gloom pervaded* my spirit. I say insufferable, for the feeling was *unrelieved* by any of that half-pleasurable, because poetic, sentiment with which the mind usually receives even the *sternest* natural images of the *desolate* or *terrible*. I looked upon the scene before me—upon the *mere* house, and the simple landscape features of the domain—upon the *bleak* walls—upon the *vacant eyelike* windows—upon the few *rank* sedges—and upon a few *white* trunks of *decayed* trees—with an *utter depression* of soul which I can compare to no earthly sensation more properly than to the *after-dream* of the reveler upon *opium*—the *bitter* lapse into everyday life—the *hideous dropping* off of the veil. There was an *iciness*, a *sinking*, a *sickening* of the heart—an *unredeemed dreariness* of thought which no *goading* of the imagination could *torture* into aught of the sublime. What was it—I paused to think—what was it that so *unnerved* me in the contemplation of the House of Usher? It was a *mystery* all *insoluble*; nor could I *grapple* with the *shadowy fancies* that *crowded* upon me as I *pondered*. I was forced to fall back upon the unsatisfactory conclusion that while, beyond doubt, there *are* combinations of very simple natural objects which have the power of thus

affecting us, still the analysis of this power lies among the considerations beyond our depth. It was possible, I reflected, that a mere different arrangement of the particulars of the scene of the details of the picture would be sufficient to modify, or perhaps to *annihilate* its capacity for sorrowful impression; and acting upon this idea, I *reined* my horse to the precipitous brink of a *black* and *lurid tarn* that *lay* in *unruffled luster* by the dwelling, and gazed down—but with a *shudder* even more *thrilling* than before —upon the *remodeled* and *inverted* images of the *gray* sedge, and the *ghastly* tree stems, and the *vacant* and *eyelike* windows."

The Right Word for Force. Necessary as clearness is to insure perfect understanding, it is often incapable of arousing interest. As we have already seen, interest depends upon force and force upon connotation. The word that stands the test for clearness may, or may not, stand the test for force. It may appeal to the mind, but not to the emotions; it may be clear, but weak, and so leave the reader unmoved. The only way to remedy this defect is to choose the right words for force.

Here again the study of synonyms aids us. Among the possible synonyms which might be used, the principle of force demands that we select the one which not only denotes the idea we wish to express, but the one which also connotes, or suggests, something more than its precise meaning. One of the best ways of being forceful enough to arouse interest is to choose homely

words, words which are everywhere familiar because they have been in use so long, because they bring up many memories and deep emotions; because, in a word, of their rich connotation.

Take the word *home* itself. It is probably the richest in connotation of all the words in the English language, even including the word *mother*, for the word *home* connotes *mother*. By homely words we mean those closely associated with home, used in the home in constant, daily intercourse. They are always forceful, and hence interesting. They arrest the attention; they are expressive; they are effective. They might almost be called "living words" but for the fact that the connotation of "living words" is such that it is better, here, to call them *vital words*.

There is to-day a dangerous tendency, even in the home, to substitute slang for homely words. Those who do so may simply mean to use especially expressive words, and they think slang very expressive. It takes but little thought, however, to make it clear to one that, except in a very limited sphere, slang is the least expressive of all language. Its very newness, its lack of connotation, make it feeble indeed when contrasted with the pure, homely words which so abound in the mother tongue.

Closely associated with homely words are *idioms*, those most homely expressions which have survived from the earliest times and are so rich in metaphor, in associations. Idiomatic English is the best English and it is the best because the most forceful.

There are many occasions when homely words are not entirely appropriate, when words of more formality are required to produce the desired force. The most effective method, then, is to select figurative words, words which increase their connotative power because they are used in some other than their literal sense, and so make a strong appeal to the imagination. Metaphor, personification, and apostrophe are the figures most suitable for increasing the force of an idea. To say, "I remember," is perfectly clear, but wholly lacking in force. But note the force of these words, "Remembrance wakes with all her busy train."

Take a single sentence from the quotation from Poe (page 81): "It was a *mystery* all *insoluble*; nor could I *grapple* with the *shadowy fancies* that *crowded* upon me as I *pondered*." Note the italicized words. Not only do they make the meaning clear; they make us feel as the traveler felt as he saw the bleak walls of the melancholy House of Usher. Each word overflows with suggestion—*mystery, insoluble, grapple, shadowy, fancies, crowded, pondered.* We cannot get away from such words. In spite of ourselves our attention is riveted upon them. We are interested.

The chief secret of force in words is to choose words rich in connotation.

The Right Word for Elegance. Elegance, like clearness and force, must be considered in finding the right word. Elegance is an undervalued quality of rhetoric. It is, however, of the greatest importance. Negatively, it should prevent us from giving offense; positively, it

should enable us to please. Elegance has to do with the niceties of language; with aptness and appropriateness in selecting words; with propriety suitable to the subject considered, the occasion, and the kind of persons addressed. Elegance demands clearness; allows a certain amount of force, but opposes too much force. Elegance is like the governor of an engine, regulating it and making it run smoothly. Elegance has to do with "the fitness of things." It is the personification of the judgment and good taste of the writer, keeping him safely within bounds; preventing wild and uncontrolled outbursts; keeping him sane; giving him poise. No writer can afford to ignore elegance.

Elegance demands that adaptation of language to thought which makes us feel that words have done "their perfect work," so that we are pleased. Brutus used such words before the mob as might have pleased the senate, but were beyond the comprehension of the mob. Antony adapted his words to his subject, to the occasion, and to his audience. From the viewpoint of adaptation and fitness, Brutus' speech lacked elegance, while Antony's possessed it. In general, elegance is opposed to all ungrammatical, slipshod speech or writing; to slang; to all improprieties and barbarisms, and to too many colloquialisms. In general, elegance dictates a very different kind of language for the sermon and the popular address; for the lecture before a cultured audience and the political speech. And yet, the law of fitness would demand that the Bowery Mission talk should be very different from the Fifth Avenue

church sermon. This book is addressed to pupils of high school and college age, boys and girls of at least average intelligence, and a willingness to learn the principles of composition. The purpose of the writer has been to make the style of the book appropriate for such pupils; not for eighth-grade pupils. To be appropriate for the reader words must not be above him, nor beneath him; young children should not be addressed as adults, nor adults as young children. Simple subjects demand simple words; profound subjects require words in keeping with their character. Mr. Micawber, with his flowery words and stilted speech for all occasions, generally revealed what elegance is not. In this connection the fact that *fine writing* is not tolerated by the principle of elegance is evident. *Fine writing* is as much a violation of elegance as is the use of slang. Display of any kind is as offensive to good taste when it is used in language as when it is seen in dress. In the use of figures of speech this is especially important. Clearness, force, and elegance are all aided by such figures as suggest themselves naturally; far-fetched, overostentatious, flowery figures too easily lend themselves to grotesque effects.

Dryden's words are to the point: "When men affect a virtue which they cannot reach they fall into a vice which bears the nearest resemblance to it. Thus an injudicious poet who aims at loftiness runs easily into the swelling, puffy style, because it looks like greatness."

Elegance is an aid to both clearness and force in the interest of economy in words, not from an economical

point of view, but from the artistic. Verbosity, tautology, and redundancy are as æsthetically displeasing as they are economically wasteful. To make one word serve where you are tempted to use two is in the interest of all good qualities of composition. "Brevity is the soul of wit"; it is more, it is the secret of effectiveness in all writing and speaking. "Be brief, be brief, but not too brief," is another good maxim. Be as concise as clearness will permit. Avoid a "fatal fluency"; avoid, at the same time, such a lazy or miserly hoarding of words as indicates, or seems to indicate, poverty of thought. Remember that economy means not too few and not too many words, but just enough.

The evil effect of ignoring the law of economy in words is clearly shown in the following remark of a debater concerning his opponent. He said, "The gentleman of the affirmative is evidently carried away with the *exuberance of his own verbosity.*" It was effective. The debater referred to was the only one so carried away; his thought was all too meager for such expression and his wordiness did not conceal but did reveal the fact.

Caution must, of course, be used to discriminate between wrong kinds of repetition and justifiable repetition for rhetorical effect.[1]

Euphonious Words. Closely related to the repetition of ideas in unrhetorical ways is the repetition of similar sounds and the using of any words offensive to

[1] See example of elegance, page 37.

the ear. Readers are justly exacting about this, and it is therefore incumbent upon the writer and the speaker to cultivate verbal harmony. Such expressions as the following are violations of elegance because they are disagreeable word combinations.

"Teach each hollow grove to sound his love."
"Peter Piper picked a peck of pickled peppers."
"He came near missing seeing you."

In the first quotation "teach each" gives a disagreeable conjunction of similar sounds; the second illustrates the unpleasant effect of too much alliteration and also another thing that should be avoided, a series of words hard to enunciate; the third shows how the principle of euphony is violated by the repetition of the same endings.

To sum up, avoid the needless and unpleasant repetition of similar sounds, especially sibilant sounds, the long "*u*" sound, and such endings as *ing*, *ness*, *tion*, *ity*, and rhyming words. All harsh combinations of sounds attract attention to themselves and so defeat the purpose of the writer. Avoid them. Study such literature as that of Burke, Ruskin, van Dyke, and others, especially the best poets, to appreciate the value of the musical sounds of agreeable word combinations. The cultivation of good taste includes the ability to detect what is pleasing to the ear.

The right word is the word that expresses the writer's idea clearly, satisfying the mind; forcefully, arousing his interest through stirring his feelings; and elegantly, adapting itself to the subject, the occasion, and the

one addressed, so as to be pleasing to his taste, which demands fitness and propriety. While securing the three rhetorical qualities—clearness, force, and elegance—the writer also avoids the errors of using too few or too many words; too new or too old words; hackneyed words, harsh words, grandiloquent words, and all words which one might be tempted to use for their own sake.

We have seen the need of an ample supply of words, and we have pointed out how to secure it through reading and the use of an adequate dictionary; we have shown what *good usage* is and how to detect violations of it; and we have shown how, when one has a large vocabulary, he must use it according to the fundamental principles of denotation and connotation, so as to stand the tests of the great rhetorical qualities of composition, clearness, force, and elegance, and result in a finished product of effective expression in so far as that depends upon good diction.

As a final word of advice and as an example to follow, we close this chapter with the words of one who worked hard and long to acquire a good vocabulary, and succeeded, Robert Louis Stevenson:

> "All through my boyhood and youth I was known and pointed out for the pattern of an idler, and yet I was always busy on my own private end, which was to learn to write. I kept always two books in my pocket, one to read and one to write in. As I walked my mind was busy fitting what I saw with appropriate words; when I sat by the roadside I

would either read, or a pencil and a penny version book would be in my hand to note down the features of the scene or commemorate some halting stanzas. Thus I lived with words.

"And what I thus wrote was for no ulterior use; it was written consciously for practice. It was not so much that I wished to be an author (though I wished that, too) as that I had vowed that I would learn to write. That was a proficiency that tempted me, and I practiced to acquire it as men learn to whittle, in a wager with myself. Description was the principal field of my exercise; for to anyone with senses there is always something worth describing, and town and country are but one continuous subject. . . . Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape that quality. I was unsuccessful, and I knew it, and tried again, and was again unsuccessful, and always unsuccessful; but at least in these vain bouts I got some practice in rhythm, in harmony, in construction, and the coördination of parts.

"That, like it or not, is the way to learn to write; whether I have profited or not, that is the way. It was so Keats learned, and there never was a finer temperament for literature than Keats's.

"It is the great point of these imitations that there still shines, beyond the student's

reach, his inimitable model. Let him try as he please, he is still sure of failure; and it is an old and very true saying that failure is the only highroad to success."

Suggestions and Exercises in Diction

1. By way of warning, study your own work to discover any possible barbarisms, or words not at present in the language; any improprieties, or words that are used in a wrong sense; or any solecisms, or errors in grammar. In this connection it will be helpful to consult the list of words often confused. When in doubt as to the use of any word, consult a good dictionary or a good book of synonyms, or both.

2. When you are satisfied that your work is free from positive errors, look it over again to test your diction for *exactness* or *precision*. Ask yourself concerning each noun, verb, adjective, and adverb, especially if it conveys exactly the meaning you wish it to express, if it says too little or too much; then, with the aid of a book of synonyms, change your faulty words to better ones which convey your precise meaning, even the most delicate shade of meaning if you are dealing with matters which require fine shading.

3. Read your theme again to test it for euphony and correct all harsh expressions and unmusical combinations of sounds.

4. Test your work for repetitions of the same words in too close proximity and for the presence of any unnecessary words and redundancies of expression.

5. Finally, test for idioms. Remember that the use of good and accepted idioms gives a greater vivacity to expression than results when one confines himself to rigidly grammatical language.

6. To increase your vocabulary, read any article from a current magazine, noting down all the words whose meaning is not perfectly clear to you. Look them up in a good dictionary; make them your own and they will not bother you again. They will serve you instead. Seek to acquire the habit of mastering all troublesome words *at once* and the time will soon come when your word troubles will be practically over.

CHAPTER IV

THE PARAGRAPH

The Necessity for Paragraphs. The paragraph is a comparatively recent invention whose purpose is to aid the reader to comprehend the writer readily, and to aid the writer so to divide his subject that it may be more easily understood. In a very real sense the paragraph is a part of punctuation, since it marks a more complete stop than the period. It might be said to indicate a group of periods. It helps the writer not only to divide and subdivide his subject, but to analyze and to organize his thought. We may define the ***paragraph*** as **A Small Organized Division of a Composition, Possessing the Characteristics of a Complete Composition.** That is, it must have a topic, expressed or readily inferred, and that topic must be sufficiently developed by assembling sufficient details and by arranging them according to the principles of unity, coherence, and emphasis. In this way only can a complicated line of thought be made clear and interesting. The paragraph is the *unit* of the whole composition.

The Length of Paragraphs. Paragraphs may, of course, be of various lengths, and the actual number of words they contain is not of great importance. Some writers, like John Richard Green, use paragraphs of

over thirteen hundred words, which would make from three to four ordinary pages. Although his paragraphs are perfect in structure, they are detrimental to interest and make hard reading. The ordinary reader does not like to have to read four pages without a pause. It is tiring to the eyes and often confusing to one's thinking. Common sense and usage have combined to set the limit of ordinary paragraphs between one hundred and four hundred words to avoid the danger of monotonous frequency of pauses on the one hand, and on the other hand, to steer clear of the equally great danger of tempting the reader to lapse into inattention through lack of interest. The desire to make paragraphs of a given length should not, however, induce one to become mechanical.

What really determines the length of a paragraph, while keeping between the limits mentioned, is rhetoric. Careful writers plan their paragraphs when they organize their material in accordance with its bulk and with the purpose in view. If, for instance, one is to write upon *The Benefits of Foreign Travel*, a composition of between six and seven hundred words, he might plan four paragraphs: a brief one devoted to explanation of what he meant by foreign travel, and three to develop the three points he wants to make and for which he has the suitable material. According to the law of proportion and emphasis he would estimate which point is the most important and plan to reserve it for the last and to develop it most fully, say to the extent of two hundred and fifty words. The other two points would

be arranged in a climactic order, determined by the same law. These might contain approximately two hundred, and one hundred and fifty words, respectively. Then each paragraph would be planned separately in accordance with the laws of unity, coherence, and emphasis, using separate cards for each paragraph plan. The point to be made in each paragraph would furnish the subtopic to be developed in it. The plan for the composition might be this: Paragraph 1, Introductory and beginning, "By foreign travel we mean, etc." Paragraph 2, "One benefit of foreign travel is that it broadens one's views." Paragraph 3, "Another benefit of foreign travel is its great educational value." Paragraph 4, "A third benefit, and perhaps the best of all, is that foreign travel enables the traveler to make true comparisons between countries and so more fully appreciate his own." When one plans in some such way as this he will have no trouble about the length or the number of paragraphs. Both will be naturally determined by the purpose, the material, and the application of the principles of rhetoric.

Avoid, then, looking upon paragraphs as mere mechanical and artificial divisions of a composition marked by indentations made twice upon every page.

Avoid making such short subdivisions, often consisting of a single sentence, as to allow no chance for development and to result in isolated generalizations, not paragraphs.

Avoid crowding into a single paragraph a mass of incongruous material, as in the quotation from Mark

Twain, page 19, for such material cannot possibly be put into one paragraph and give one definite idea (unity); such material cannot be arranged so that the relation between each part and those near it will be unmistakable (coherence); and such material, because of its mixed character, because of its total lack of value, cannot be arranged according to the principle of emphasis.

Always paragraph in accordance with common sense and the principles of unity, coherence, and emphasis, remembering that only so can you secure clearness, force, and elegance, and make a creditable finished product of effective expression.

The Topic Sentence. In dealing with single sentences, provided they are constructed according to the rules of grammar and the principles of rhetoric, it is comparatively easy to make one's meaning clear. But when several sentences are brought together to cooperate in setting forth some one larger idea, confusion arises unless we know which one of the sentences is chief of them all and what relation all the rest bear to it. This confusion is avoided by having a topic sentence.

The topic sentence, as its name indicates, contains the topic of the paragraph. It is the embryo from which the paragraph grows. It suggests what the paragraph may be; what it will become in the hands of a skillful writer; it is the *master* sentence, dominating all the rest.

While we generally speak of the topic *sentence*, it

must be remembered that a part of a sentence, sometimes a single word, is often sufficient to suggest the title of a paragraph, especially if it differentiates something specific to be developed. If, for instance, one should desire to relate some humorous incident, the topic for specific treatment is not the whole incident, but its humorous qualities, which may be indicated, or sufficiently suggested, by a single word.

The position of the topic sentence, or the sentence containing the topic, is usually early in the paragraph, but it may be anywhere or reserved and placed at the end for the sake of emphasis. If it is so evident that it may be readily inferred, it need not be expressed. In fact, to express a topic when it would be more effective to allow the reader to imagine it, not only results in redundancy, but is fatal to interest.

The need of the topic sentence, from the viewpoint of the reader, is seen in the fact that it materially aids him in getting the meaning of the writer; it is an aid to clearness and a means of securing interest. From the viewpoint of the writer, the topic sentence is the surest guide to unity. In fact, the test of the unity of a paragraph lies in its capability of being reduced to a single sentence.

The method of selecting topic sentences is not arbitrary; it is closely connected with the fundamental process of organizing the material before writing. In all careful expository writing the arranging of the material according to an outline plan also furnishes the necessary topic sentences. The titles of the subdivi-

sions of the subject become the topic sentences of the paragraphs. It may be, however, that in actual writing the phrasing of these sentences will need revision for the sake of conciseness. Topic sentences should be as brief as is consistent with clearness.

In narration, where details are generally grouped in the order of time, and in description, where they are subject to space conditions, topic sentences are commonly omitted in writing, though they may have been stated in the plan and are never absent from the mind of the writer.

It is significant that almost invariably the great writers, who are noted for clearness, employ topic sentences; and a study of almost any of them seems to indicate that their topic sentences have already served as headings in their original outline plans. To prove this we have but to give a series of opening sentences, used as topic sentences, from a few careful writers. First, take Macaulay's *Second Speech on Copyright*, where a series of consecutive paragraphs begin, respectively, with the following sentences:

> "Sir, I have no objection to the principle of my noble friend's bill." (Developed into a paragraph of over four hundred words.)
>
> "The present state of the law is this." (Paragraph of about seventy-five words.)
>
> "My noble friend does not propose to make any addition to the term of twenty-eight years." (Paragraph of about seventy-five words.)
>
> "My plan is different." (Paragraph of about one hundred forty words.)

"It must surely, sir, be admitted that the *protection* which we give to books ought to be *distributed as evenly as possible*, etc." (Paragraph of nine hundred words.)

"But this is not all. My noble friend's plan is not merely *to institute a lottery*, etc." (Topic in italicized words of second sentence. Paragraph of seventy-five words.)

"Take Shakespeare." (Paragraph of sixty words.)

"Take Milton." (Paragraph of ninety words.)

"Let us pass on from Milton to Dryden." (Paragraph of over four hundred words.)

"Go on to Burke." (Paragraph of one hundred twenty words.)

"And, sir, observe that I am not selecting here and there extraordinary instances in order to make up a semblance of a case. I am taking the greatest names of our literature in chronological order."

(Note here that the topic is the idea contained in two sentences. This paragraph contains about four hundred words.)

These eleven topic sentences contain about one hundred twenty-five words which Macaulay develops into over twenty-five hundred words, and yet, as we read the topic sentences alone we get not only a fair conception of Macaulay's line of thought, but by means of the most natural connotation of the leading words in the topic sentences we get also the gist of the thought itself. If we had added the summarizing sentences, which we

have not yet defined, the connection between the continuous paragraphs would be more clearly seen and much more of the argument could be substantially constructed.

Note also the great variety in the paragraph lengths, varying from sixty to nine hundred words, and showing the author's conception of the relative importance of each subtopic.

The Repetition of the Topic Sentence: Summarizing Sentence. Where the thought developed in a paragraph is complicated, or where the proof necessary to establish the truth of the topic sentence is extensive, it is customary, with the best writers, to repeat the topic sentence at the end of the paragraph for emphasis and for summary. The repetition, however, is never in the same words, but in similar words, or words stating the same idea with variations.

The following first and last sentences from four paragraphs of John Henry Newman's *Literature* show how such a master repeated his topic sentence for the purpose of emphasis and summary.

> "Here, then, in the first place, I observe, Gentlemen, that *Literature*, from the derivation of the word, *implies writing, not speaking*. . . ."

Then, after some two hundred words of careful development, we find this summary:

> "We use the terms 'phraseology' and 'diction' as if we were *still addressing ourselves to the ear*."

The next paragraph begins as follows:

> "Now I insist on this, because it shows that *speech, and therefore literature,* which is its permanent record, *is essentially a personal work.*"

This paragraph closes, after another two hundred words, with this summarizing sentence:

"In other words, *Literature expresses, not objective truth,* as it is called, *but subjective; not things, but thoughts.*"

The next paragraph, of about six hundred words, begins with a long introductory sentence which does not contain the topic sentence, but leads to it in the second sentence:

> "Such objects become the matter of Science, and words, indeed, are used to express them, but *such words are rather symbols than language,* and however we may use, and however we may perpetuate them by writing, we never could make any kind of literature out of them."

At the end of this long paragraph is this excellent summary, gathering into brief space the central thought, the master thought, of the whole paragraph:

> "Science, then, has to do with things, literature with thoughts; science is universal, literature is personal; science uses words merely as symbols, but literature uses language in its full compass, as including phraseology, idiom, style, composition, rhythm, eloquence, and whatever other properties are included in it."

The fourth paragraph of four hundred words has its topic in the second sentence, and is a further development of an idea already briefly stated in the summarizing sentence of the preceding paragraph:

> "Literature is the personal use or exercise of language."

And the final sentence is:

> "His thought and feeling are personal, and so his language is personal."

The topic sentences given above clearly illustrate what has already been said to show that topic sentences express the dominant thought of the paragraph, and that a series of such sentences will give the line of thought developed in the whole composition. In this case, moreover, where the summarizing sentences are also given, the illustration is still more forceful than in that from Macaulay.

Note also that the last sentence of each of the first three paragraphs quoted from Newman contains an idea closely related with the topic sentence of the following paragraph, and that that relation is expressed in a word that connects the two paragraphs, or, as it were, dovetails them together. For instance, "as if we were still addressing the ear" is given as a proof of the fact that the writer of literature must be personal. Newman counts that very important, so he begins the next paragraph with, "Now I insist on *this*." The word "this" dovetails the two paragraphs together, thus showing beyond doubt that they are parts of a

larger whole, and must be considered together. Its close connection is further emphasized by the rest of the topic sentence, "because it shows that speech is essentially a personal work." Such connecting words as "this" are called *transitional* words.

Transitional words connect sentences within the paragraph for the sake of paragraph coherence and unity; transitional words connect sentences in related paragraphs for the sake of unity and coherence in the whole composition. Any words may serve for transition, but the commonest are conjunctions showing logical relations and pronouns, as in the case cited above. Easy and natural transitions are the mark of careful writers. Find other illustrations in the sentences quoted from Newman.

Kinds of Paragraphs. Having considered the essentials of paragraphs in general, the dominant thought expressed in the topic sentence and furnishing the basis for paragraph development, the summarizing sentence, and the matter of transition, it now becomes necessary to classify the kinds of paragraphs according to their uses. There are five kinds:

The Isolated Paragraph. This is also called the independent paragraph. In some cases, as in the following cyclopedia article, it is the whole composition. It is not a full, but an adequate treatment, for the purpose intended, of a subject:

> "Guyot, Arnold, an American geographer; born near Neuchâtel, Switzerland, September 28, 1807; he was the colleague of Agassiz, at

Neuchâtel, in 1839–1848, and in 1848 accompanied him to the United States. In 1854 he was appointed Professor of Physical Geography and Geology at Princeton College. He had the management of the meteorological department of the Smithsonian Institution, where he more than once delivered courses of lectures, and in connection with which he published *Meteorological and Physical Tables.* His other works include several biographies, and a series of geographies and wall maps which are in general use in American schools. He died in Princeton, N. J., February 8, 1884."

Brief news items, such as "personals," complete in themselves, frequently are composed of single isolated paragraphs.

Occasionally, also, we find isolated or independent paragraphs forming parts of compositions. Some writers, like George Eliot, begin their chapters with general statements, having in them a truth analogous to the theme of the chapter, but without any vital or logical connection with it. These are isolated paragraphs.

The Related Paragraph. Related paragraphs are so connected that they co-operate in developing a subject too extensive to be adequately treated in one paragraph. They deal individually with the smaller subdivisions into which the writer divides his whole subject for the sake of clearness. Since they are related in thought they must be shown to be related to each other and to the whole composition, by proper transitions. (See illustrations from Newman, page 100.)

The Introductory Paragraph. The other three kinds of paragraphs are related, but their special functions so differentiate them as to render separate definition advisable. The introductory paragraph serves to open a subject by getting the attention of the reader and giving sufficient intimation of what is to follow, to arouse interest. Walt Whitman's introduction to his *The Death of Thomas Carlyle,* is a good example of a brief introductory paragraph: "And so the flame of the lamp, after long wasting and flickering, has gone out entirely." Another is that of Samuel Taylor Coleridge's *The Functions of the Chorus in the Greek Tragic Drama*: "It will not be improper, in this place, to make a few remarks on the remarkable character and functions of the chorus in the Greek tragic drama."

The introductory paragraph should introduce, but do no more. It should be brief and as concise as is compatible with clearness.

The Transitional Paragraph. When the transition is of unusual importance, or too complicated to be expressed in a single word or phrase, the only way left is to make the transition by means of a short paragraph. Burke, one of the clearest thinkers, and hence clearest writers, frequently uses such transitions. A single example will suffice:

> "The question now, on all this accumulated matter, is—whether you will choose to abide by a profitable experience or a mischievous theory; whether you choose to build upon imagination, or fact; whether you prefer en-

joyment, or hope, satisfaction in your subjects, or discontent."

The Summarizing Paragraph. Like the introductory paragraph, the summarizing one should be brief, concise, and devoted to a single subject only; a summary of the line of thought recapitulated and a statement of sufficient effects of what has gone before to bring the subject to a suitable and definite close. Note the following closing of De Quincey's *Vision of Sudden Death*:

> "The moments were numbered; the strife was finished; the vision was closed. In the twinkling of an eye our flying horses had carried us to the termination of the umbrageous aisle; at right angles we wheeled into our former direction; the turn of the road carried the scene out of my eyes in an instant, and swept it into my dreams forever."

A summarizing paragraph is often found necessary to mark important stages while developing an intricate subject, to review what has been accomplished up to a certain point, and to emphasize it. Here again we find Burke, our best model. The first example is from his famous speech at *The Trial of Warren Hastings*, and marks one of his summaries of a part of the speech:

> "I have here spoken only of the beginning of a great notorious system of corruption, which branched out so many ways, and into such a variety of abuses, and has afflicted that kingdom with such horrible evils from that day to this that I will venture to say it will make one of the greatest, weightiest, and most

material parts of the charge that is now before you; as I believe I need not tell your lordships that an attempt to set up the whole landed interest of a kingdom to auction must be attended, not only in that act, but every consequential act, with most grievous and terrible consequences."

Burke sometimes combined summary with transition. He went even further; he combined summary, transition, and introduction, in one short paragraph, so complete were his transitions, so perfectly do they make the reader look back upon what has already been said, and forward to what is about to be said.

"These, Sir, are my reasons for not entertaining that high opinion of untried force by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated. But there is still behind a third consideration concerning this object, which serves to determine my opinion on the sort of policy which ought to be pursued in the management of America, even more than its population and its commerce: I mean its *temper and character*."

—*Conciliation Speech.*

The word "these" refers directly to the four arguments against force just given and brings in the summary; then comes the transition; while the last clause gives the introduction for the next argument.

Paragraph Development. The *developed paragraph* is the one that is complete enough to make it fully serve its purpose. In simple narration, where the purpose

does not include explaining difficult situations, and where the events follow one another in the natural order and topic sentences are unnecessary, but little development is required, and short paragraphs suffice. This is especially noticeable where the narrative consists largely of conversation, as in the following lines from *Oliver Twist*:

> "'Clear the office!' cried the magistrate. 'Officers, do you hear! Clear the office!'"
>
> "The mandate was obeyed, and the indignant Mr. Brownlow was conveyed out, with the book in one hand and the bamboo cane in the other, in a perfect frenzy of rage and defiance. He reached the yard, and it vanished in a moment. Little Oliver Twist lay on his back on the pavement, with his shirt unbuttoned and his temples bathed with water; his face a deadly white, and a cold trembling convulsing his whole frame.
>
> "'Poor boy, poor boy!' said Mr. Brownlow, bending over him. 'Call a coach. somebody, pray, directly.'"
>
> "A coach was obtained, and Oliver, having been carefully laid in on one seat, the old gentleman got in and sat himself on the other.
>
> "'May I accompany you?' said the bookstall keeper, looking in.
>
> "'Bless me, yes; my dear friend,' said Mr. Brownlow, quickly. 'I forgot you. Dear, dear! I have this unhappy book still! Jump in. Poor fellow! There is no time to lose.'"
>
> "The bookstall keeper got into the coach, and away they drove."

Such, and most narrative paragraphs, cannot be said to be developed, and yet they serve their purpose adequately.

When we consider exposition, on the other hand, where matters of some difficulty must be made clear and intelligible to those who, presumably, do not already understand them, the case is very different. Topic sentences must almost invariably be used and the paragraphs must be fully developed. The typical paragraph, then, is the expository.

The following is a typical paragraph of exposition:

> "The great charm of Steele's writing is his naturalness. He wrote so quickly and so carelessly that he was forced to make the reader his confidant, and had not time to deceive him. He had a small share of book learning, but a vast acquaintance with the world. He had known men and taverns. He had lived with gunsmen, with troopers, with gentlemen ushers of the court, with men and women of fashion, with authors and wits, with the intimates of sponging houses, and with the frequenters of all the clubs and coffee houses in the town. He was liked in all company because he liked it; and you liked to see his enjoyment as you liked to see the glee of a boxful of children at the pantomime. He was not of those lonely ones of the earth whose greatness obliged them to be solitary; on the contrary, he was admired, I think, more than any other man who ever wrote, and, full of hearty applause and sympathy, he wins upon you by calling you to share his delight and good

> humor. His laugh rings through the whole house. He must have been invaluable at a tragedy, and have cried as much as the most tender young lady in the boxes."
>
> —THACKERAY: *English Humorists of the Eighteenth Century*

The above paragraph is typical, not only in being fully developed, but in being developed by a combination of three methods—details, cause and effect, and comparison and contrast. For the sake of study we must consider the various methods separately, though most great writers refuse to limit themselves to any one method, but prefer a combination.

Development is such a large and such a general term that it means but little until we consider the various kinds of paragraph development. Then it is easily comprehensible.

These five methods are sufficiently inclusive for all practical purposes, and at the same time sufficiently dissimilar to be easily distinguished and to give variety of effect. They are:

1. By giving details
2. By giving examples or illustrations, general or specific
3. By repetition of the idea of the topic sentence in a similar but slightly different manner
4. By comparison and contrast
5. By giving causes or effects

When the topic sentence represents an effect the paragraph may be developed by giving the causes which produced the effect; when the topic sentence

states a cause the paragraph may be developed by stating the results which follow it. Closely connected with this method is that of giving proofs of the truth or falsity of the statement made in the topic sentence.

In dealing with the matter of paragraph development we must again organize our material. In the chapter on *Getting Ready to Write* we saw how necessary it is to plan for the composition as a whole; here we plan for the individual paragraphs. To make a good, whole composition, we must make each separate paragraph do its full part. In the general planning we do not have completed paragraphs in mind, but only topics for them. In paragraph planning we must keep in mind both the paragraph itself and the whole composition: the paragraph, that we may make it grow, or develop, so as to be complete in itself; the whole composition, that we may regulate that growth, or development, and keep it of proper proportion relative to other paragraphs and to the whole, and that we may secure sufficient variety of structure.

In organizing material for a paragraph we do not see how much of it we may crowd in, but what and how much is absolutely essential for adequate development of the topic in fulfilling its part of the purpose of the whole composition. There is such a thing as overdevelopment of an individual paragraph. This occurs whenever development is carried beyond the point necessary for clearness. Such errors tend to obscurity, and even to incoherence, and should be as carefully guarded against as insufficient development.

What Method to Use. Three things aid in determining which of the methods of paragraph development to use: the form of the topic sentence, the material available and suitable, and the purpose.

The topic sentence should always be so stated as to *challenge attention*, to promise something to come, to call for elaboration, to invite to fuller explanation. It should be characterized by such incompleteness as to make the reader expect completeness and to look for it. It is clear, then, that not every sentence is suitable for a topic sentence. No sentence that is complete in itself and is wholly without connotation or suggestion, will make a good topic sentence. Many of the difficulties experienced in writing would disappear if this fact were kept in mind. Young writers would cease trying to make that grow which is already fully grown, cease developing the developed, cease trying to do the impossible. They would shape topic sentences so as to require development, and hence to aid in the process of development.

The statement of the topic sentence is often sufficient to determine which of the methods to use. Note the following:

"The very sound of a lady's library gave me a great curiosity to see it," says Addison, beginning one of the *Spectator Papers*. Curiosity to see a lady's library is his topic. As we read it our curiosity, too, is aroused. Manifestly such a topic cannot be developed by repetition, by cause and effect, by comparison and contrast. There are left the methods by illustration and by de-

tails or particulars. Addison wisely chose the latter. It is the natural method of development.

When Macaulay begins a paragraph with the following sentence we know that he will develop it by means of comparison, for that method alone suggests itself because of the form of the topic sentence: "The effect of historical reading is analogous, in many respects, to that produced by foreign travel."

When Macaulay begins another paragraph with these words, "The spirits of Milton are unlike those of almost all other writers," it is evident that the most natural method of paragraph development is by obverse statement or a form of contrast.

When Newman begins with this sentence, "Boys are always more or less inaccurate, and too many, or rather the majority of them, remain boys all their lives," among the possible methods of development that of examples or illustrations suggests itself to us as it did to Newman.

Burke's famous paragraph beginning, "The proposition is peace," is a good example of development by definition and by repetition as well as by obverse statement. He defines what he means, both negatively and positively, by a series of definitions, each of which helps to clarify his topic sentence. Repetition is the natural and effective method wherever the topic sentence is in the form of a definition, epigram, proverb, or any simple, terse statement, which needs only restatement with variations to gain sufficient clearness and force.

Burke's topic sentence, "First, the people of the col-

onies are descendants of Englishmen," is evidently considered, as the context shows, as a cause. How natural, then, to give the results, as Burke does in a paragraph nearly two pages long.

In general, then, it may be said that the form of the topic sentence frequently indicates the most natural and most effective method of development to use. Statements of things considered as made up of parts or details, call for details or particulars; statements mentioning or suggesting a comparison, a contrast, or an analogy demand that the comparison or contrast be given in detail; statements setting forth the supposed truth or falsity about anything, call for proof in the form of authority or convincing illustrations or examples; statements in the form of epigrams are best developed by a series of similar, but increasingly illuminating, restatements; and statements that may be regarded as causes, or as effects, demand the method of giving effects or causes.

On the other hand, if one desires to use a certain method, he should be careful to state his topic so as to make it fit that method.

The second determining factor in regard to selecting the best method of development is the available material. It is sometimes necessary to cut the garment in accordance with the cloth. One does not always have all the material he wants, and he may not be able to get it. Or he may not have the kind he wants, or he may have a little of several kinds. As a result, he may have to confine himself to some particular method, or

he may have to use a combination of methods. Where the writer has ample information or abundant experience such difficulties do not arise. But occasions are common where both information and experience are limited and where the imagination can render but meager aid. Then he must make the most of what he has and phrase the topic sentence suitably.

For instance, if a reporter were assigned to "write up" a railroad accident concerning which only meager reports were available, he could not give details, for there are none; the methods of illustration, comparison, and contrast are out of the question. What method shall he use? Only repetition and cause and effect are left. He naturally uses both: repetition, to "stretch" the few available facts into the semblance of a "story," cause and effect, because the public wants to know them in the briefest possible form, and because, in part at least, they are likely to be included among the few available facts. It is needless to say that in such cases the imagination is drawn upon to an unwarranted extent. And the reporter gets his story.

In general, when one has limited material at his disposal, the most obvious way out of his difficulty is to study it with unusual care to discover the most effective way to express it by a combination of the methods of paragraph development. Where possible, however, the embarrassment caused by lack of material should be removed by further study of the subject to gain sufficient material. When one begins to write he frequently finds that his facts dwindle, so that he must again consult

his sources: books of reference, authorities, such as histories, biographies, works of science, government reports, and the like, according to the nature of the subject. Sometimes, too, he will find it necessary to visit places, interview people, and try experiments, to gain first-hand material from experience. Then most difficulties vanish.

When there is an abundance of material its nature will often suggest the best method of paragraph development to use. Where the material consists largely of details in the form of facts about the subject, the enumerating of the best and most striking of them, in some definite order, will be effective. This method, while naturally the most common and the easiest to use, should not be overused, lest it become monotonous.

When a considerable amount of the material may be looked upon as examples, or illustrations, of principles stated, the method of example and illustration should be used. It is both more interesting and more effective than the mere enumeration of details.

When there is a great abundance of material, when the writer knows all sides of his subject and related subjects, he may develop some of his paragraphs by comparison or contrast with telling effect, because comparisons are instructive and contrasts, because of the element of rhetorical force, hold interest. Notice the effect of the following use of contrast, by Burke:

> 'Compare the two. This I offer to give you is plain and simple; the other, full of perplexed and intricate mazes. This is mild; that harsh.

> This is found by experience effectual for its purposes; the other is a new project. This is universal; the other calculated for certain colonies only. This is immediate in its conciliatory operation; the other remote, contingent, full of hazard. Mine is what becomes the dignity of a ruling people—gratuitous, unconditional, and not held out as a matter of bargain and sale."

The principal kind of material suitable for the method of development by giving causes and effects, is that which naturally falls into the category of effects. (See page 110.)

In all these cases the topic sentence should be made to suit the material.

The third determining factor in selecting the method of paragraph development is **the purpose of the writer.** It is the most important of all. Where the purpose is merely to give information, or to entertain, giving details often suffices. If the purpose includes, as it generally should, the arousing and holding of the reader's attention to insure his receiving the information, the method of giving examples, or that of comparison or contrast, will be found far more effective. If the writer's purpose is to convince, repetition may be effectively used where he wants to "drive home" a single truth so that there is no disputing its being a truth; or he may use the method of giving causes or effects if actual, formal proof is thought necessary. (See page 126.)

Here, again, state the topic sentence so as to be suitable for the *method of development* to be used.

Paragraph development is a carefully directed process of growth. Whatever skill one may have in getting material together, he is not a writer capable of making the finished product of effective expression until he can develop paragraphs completely and in a variety of ways. We have already studied the theory of the paragraph and have gone into detail concerning all the essential characteristics of the paragraph, the topic sentence and the methods of development. To substantiate our theory we now turn our attention to the study of further illustrations from the writings of those who have become masters of expression. The following examples, illustrating the various methods of paragraph development, may also be studied with reference to the use of the topic sentence and the summarizing sentence. Pupils are urged to study other models besides these here given, because this is the way the best writers often begin. Stevenson frankly confessed that he studied others to learn their methods.

The period of imitation naturally precedes that of independence and originality, but follows the gaining of knowledge of the principles of composition. The three great stages in the process of learning to write are: first, master the principles of composition and rhetoric as applied to the whole composition and to its parts, especially the paragraph; secondly, study the works of the masters to observe how they followed the principles; thirdly, do your own writing, applying the principles you have learned, and under the inspiration and guidance of the masters. Bring literature to

the assistance of composition. Practice with models before you, until "practice makes perfect," when you can make your own finished product of effective expression without the aid of models. It is a long process, but it is the only one that will assure success.

Learning the principles and studying models are preliminary and academic; practicing "never a day without a line" is the work of a lifetime.

We begin the list of model paragraphs by citing one developed, by giving details of the condensed statement made in the topic sentence. Giving details is a simple form of analysis, subdividing a whole into the elements which compose it, and doing it in such a manner as to show how the parts, when put together, constitute that whole.

Paragraph Developed by Giving Details

It is difficult in a short summary of facts to give any impression of the influence exercised on the mind and feelings of his country by Addison. It was out of proportion with the mere outcome of his literary genius. It was the result of character almost more than of intellect, of goodness and reasonableness almost more than of wit. His qualities of mind, however, if not of the very loftiest order, were relatively harmonized to an astonishing degree, so that the general impression of Addison is of a larger man than the close contemplation of any one side of his genius reveals him as being. He has all the moral ornaments of the literary character; as a writer he is urbane, cheerful,

> charming, and well mannered to a degree, which has scarcely been surpassed in the history of the world. His wit is as penetrating as a perfume; his irony presupposes a little circle of the best and most cultivated listeners; his fancy is so well tempered by judgment and observation that it passes with us for imagination. We delight in his company so greatly that we do not pause to reflect that the inventor of Sir Roger de Coverley and Will Honeycomb had not half of the real comic force of Farquhar or Vanbrugh, nor so much as that of the flashing wit of Congreve. Human nature, however, is superior to the rules, and Addison stands higher than those more original writers by merit of the reasonableness, the good sense, the wholesome humanity that animate his work. He is classic, while they are always a little way over on the barbaric side of perfection.
>
> —*History of English Literature: Eighteenth Century*, Edmund Gosse

In this paragraph, developed by details, note first what the writer has taken as his topic: "The influence exercised on the mind and feelings of his country by Addison." That is a very general statement, but just such as many poor writers use as if it were a whole paragraph. It is only the topic sentence of a paragraph. Note the enumeration of the various details which Professor Gosse had in mind when he made that general statement. First, he says that the influence was the result of character and reasonableness; secondly, that his qualities of mind were so harmonized

that they gave an almost exaggerated effect of his greatness; third, he possessed the moral literary qualities, urbanity, cheerfulness, charm, and manners to a surpassing degree; fourthly, he mentions his wit, his irony, and his fancy; fifthly, he shows that Addison's charm is so captivating that we do not think of contrasting it with that of some of his predecessors; sixthly, Addison's human qualities put him above more original writers. The whole paragraph is summed up in the statement that Addison is "classic," which substantiates the claim made in the topic sentence.

This might be taken as an example of a model paragraph, for it has all the essentials of a well-developed paragraph. Although the method of development is by details, it has combined with it, in slight measure, the method of comparison and contrast, also cause and effect. The combination of methods, however, is very common. It is closely related, also, with the method of giving particulars or examples.

In studying this paragraph attention is called to the variety of sentence structures and to the choice diction and rhetorical qualities.

The second method of paragraph development, giving particulars or examples, is less analytical than giving details. When a general statement is made it may be accepted; but it will mean more when it has been illustrated, and its meaning will be clearer. The mind always works from general to specific ideas, consequently this is an effective way of expanding a paragraph. It is sometimes used by elaborating some one

specific illustration, and sometimes by giving a series of specific cases illustrating the general statement of the topic sentence. In the illustration which follows the "series" is used, and with it is combined the method of comparison, later to be described:

> "There is a worse evil under the sun, and that is—a female Poor Relation. You may do something with the other; you may pass him off tolerably well; but your indigent she-relative is hopeless. 'He is an old humorist,' you may say, 'and affects to go threadbare. His circumstances are better than folks would take them to be. You are fond of having a character at your table, and truly he is one.' But in the indications of female poverty there can be no disguise. No woman dresses below herself from caprice. The truth must out without shuffling. 'She is plainly related to the L——s; or what does she at their house?' She is, in all probability, your wife's cousin. Nine times out of ten, at least, this is the case. Her garb is something between a gentlewoman and a beggar, yet the former evidently predominates. She is most strikingly humble, and ostentatiously sensible to her inferiority. He may require to be repressed sometimes—*aliquando suffiaminandus erat*—but there is no raising her. You send her soup at dinner, and she begs to be helped—after the gentlemen. Mr. —— requests the honor of taking wine with her; she hesitates between Port and Madeira, and chooses the former—because he does. She calls the servant *sir*, and insists on not trou-

bling him to hold her plate. The housekeeper patronizes her. The children's governess takes upon her to correct her when she has mistaken the piano for a harpsichord."

—*Poor Relations*, from *Essays of Elia:* CHARLES LAMB

Note, in the above paragraph, that the first sentence, besides being the topic sentence, is also a transitional one, showing the relation between the paragraph and the one which preceded it, which dealt with a poor male relation.

Lamb's topic, evidently, is that a poor female relation is the worst evil under the sun. All through the paragraph he compares her with the poor relation of the other sex, but his chief method of making his meaning clear is by showing in what particular ways she is worse. That such is true, Lamb shows by her shabby dress, a fact considerably elaborated by her mock humility, also developed by giving illustrations, her ignorance of good manners, etc.

Note how the interest is here enhanced by humorous touches:

"To this late hour of my life, I trace impressions left by the recollection of those friendless holidays. The long, warm days of summer never return but they bring with them a gloom from the haunting memory of those *whole-day-leaves*, when, by some strange arrangement we were turned out for the live-long day, upon our own hands, whether we had friends to go to, or none. I remember those bathing excursions to the New River, which L. recalls with

> such relish, better, I think, than he can—for he was a home-seeking lad, and did not care much for such water pastures:—how merrily we would sally forth into the fields; and strip under the first warmth of the sun; and wanton like young dace in the streams; getting up appetites for noon which those of us that were penniless (our scanty morning crust long since exhausted) had not the means of allaying—while the cattle, and the birds, and the fishes were at feed about us, and we had nothing to satisfy our cravings—the very beauty of the day, and the exercise of the pasture, and the sense of liberty setting a keener edge upon them. How faint and languid, finally, we would return, toward nightfall, to our desired morsel, half rejoicing, half reluctant, that the hours of our uneasy liberty had expired."
>
> —*Christ's Hospital,* from *Essays of Elia:* CHARLES LAMB

In this paragraph Lamb's topic sentence, or rather topic, is *Friendless Holidays.* Note how the rest of the paragraph illustrates just what he meant by "friendless holidays" when they were "turned out." Now we feel that the boys were having a good time, and now we feel that they were not for they could not satisfy their appetites. The cattle, the bird, the fishes, the very day, seemed to accentuate their misery. At the end of the paragraph we have no doubt but that the friendlessness of the boys' condition was what the author sought to illustrate. This is an excellent example of paragraph development by illustration.

Although the fourth method of paragraph develop-

ment might be considered as two separate methods, we group them for convenience. We call it the method of Comparison and Contrast. A very suggestive way of helping one understand what is not known to him is by comparing it with something with which he is familiar. In a similar way, clearness results from pointing out differences, or contrasts. In using this method care must be taken to avoid trying to compare things that cannot reasonably be compared or contrasted.

A variation of this method is sometimes called the use of *obverse statement*, but for practical purposes this may be considered as a form of contrast.

Paragraph Developed by Comparison

"Finally, I will note down those fundamental characteristics which contradistinguish the ancient literature from the modern generally, but which more especially appear in prominence in the tragic drama. The ancient was allied to statuary, the modern to painting. In the first there is a predominance of rhythm and melody, in the second, of harmony and counterpoint. The Greeks idolized the finite, and therefore were the masters of all grace, elegance, proportion, fancy, dignity, majesty —of whatever, in short, is capable of being definitely conveyed by defined forms or thoughts: the moderns revere the infinite, and affect the indefinite as a vehicle of the infinite —hence their passions, their obscure hopes and fears, their wandering through the unknown, their grander moral feelings, their

> more august conception of man as man, their future rather than their past—in a word, their sublimity."—Samuel Taylor Coleridge

Study this paragraph to see how effectively Coleridge has used the method of comparison.

What do you note about the first and the last sentences of this paragraph?

The following paragraph from Dickens' *Oliver Twist,* like several other paragraphs preceding and following it, well illustrates the method of developing a paragraph by arranging the details in a series of effects resulting from the cause stated in the topic sentence:

> "For now, a vision came before him, as constant and more terrible than that from which he had escaped. Those wildly staring eyes, so lusterless and so glassy, that he had better borne to see them than to think upon them, appeared in the midst of the darkness: light in themselves, but giving light to nothing. There were but two, but they were everywhere. If he shut out the sight, there came the room with every well-known object—some, indeed, that he would have forgotten, if he had gone over its contents from memory—each in its accustomed place. The body was in *its* place, and its eyes were as he saw them when he stole away. He got up, and rushed out into the field without. The figure was behind him. He reentered the shed, and sank down once more. The eyes were there, before he had laid himself along."—*Oliver Twist:* Charles Dickens

A combination of two or more of the foregoing methods of development is sometimes more effective than any one method would be if used alone. The following paragraph from *A Group of English Essayists*, by C. T. Winchester, is an example of development by repetition combined with examples:

> "Moreover, the range of his (De Quincey's) critical appreciation was sharply limited. He was as insular as the most hide-bound Briton. The manners of all the Latin races, he says, are based on a want of principle and a want of moral sensibility. He never would admit that anything good came out of France. In speaking of the relations of French and English literature he declares that 'no section whatever of French literature has ever availed to influence in the slightest degree or to modify our own'; a statement that betrays either such ignorance or such obstinate prejudice as to discredit whatever he has to say of our eighteenth-century writers. Nor is it race prejudice only that narrows his vision. As a critic of poetry, he was deficient in the sense of form, and in spite of the pretensions of his own prose-poetry he was deficient in the sense of rhythm. The music of verse appealed to him only when it was organ-like, Miltonic. In truth, the only two elements in literature he ever really cared much for were the mysterious or recondite, and the sublime; and he liked best that writing in which the two were somehow combined. Those masterpieces of literature which depict broad, simple action, from

> obvious motives, had no interest for him. He lived half his life in Edinburgh, but I find no positive evidence that he ever read his Walter Scott. Even the sublime he did not appreciate unless there were something grandiose or spectacular in it, something more properly to be called magnificent. Milton he thought sublime; Homer, not at all. I doubt whether he thought the first verse of the chapter of Genesis sublime; I can imagine what a rhetorical bravura he would have written upon it. In short, he narrowed greatly the range of his criticism by renouncing at once half the material out of which the best literature must be wrought—the lucid, obvious truths of life; and then by holding persistently to a conception of rhetoric which tended to confound art with artifice."

Note the masterly use of the topic sentence and the summarizing sentence.

Review Suggestions

Practice work in paragraphing.

In all writing, attention should be given to paragraphing, but it should have special attention here at the end of the chapter on the paragraph.

Review the chapter, heeding especially the discussion upon the topic sentence, the summarizing sentence, the relation of the topic sentence to the method of paragraph development, how to choose the best method to use, and the various methods of developing the topic sentence. Study the illustrative paragraphs. Learn to discover well-developed paragraphs in your reading and to notice how they are made effective. It will not interfere with the pleasure of your reading; it will increase it.

Turn to the end of the chapter on Exposition and select several of the proverbs there given for topic sentences. Carefully decide

which method of development to use. Then develop a paragraph from the topic sentence.

Find the topic sentence in some good paragraph in a book you are reading. Do not notice how it is developed. Develop it your way. Then compare it with the work of the author. You may not be flattered with the result. Nevertheless, the practice will do you good. Keep it up. After a while you may feel as Benjamin Franklin did when imitating the *Spectator Papers*, that his work was as well done as that of Addison.

Practice a series of paragraphs, giving heed to the transitions. Make them appear natural. Avoid monotonous repetition of transition words. Study Burke and Ruskin.

Test all your paragraphs for unity, coherence, and emphasis.

Test your whole compositions for orderly arrangement of connected paragraphs and for unity, coherence, and emphasis of the whole group of paragraphs.

Avoid overusing any one method of development. Try all. Try combinations of two or more methods.

Remember that you are to do your best to make a finished product of effective expression.

CHAPTER V

LETTER WRITING

One of the most important and most practical forms of written composition is letter writing. As oral composition is the kind of expression most frequently employed, so letter writing is the most common form of written composition. The old books on the etiquette of letter writing are now happily taboo, but the loss of those quaint old books of our fathers is more than compensated for by the best of the rhetorics of to-day which give due prominence to this exacting form of composition.

Outside of the schoolroom, perhaps, ninety-five per cent of all the writing done is in the form of letters, and much of it is poorly done. The results are so far from being "finished products of effective expression" that it is high time that this form of composition be given due attention. Almost countless numbers do not even know how to address a letter, and yet they send letters. In one large city alone, ten millions of letters, in one year, were so poorly addressed that they never reached their destination. Mail-order houses have to employ specialists to puzzle out the meaning of the thousands of letters that are unintelligible. What further evidence do we need of the necessity of bringing rhetoric to the aid of the letter writer?

To convince the possible doubter who thinks that letter writing, like oral English, in his estimation, will take care of itself, we add more reasons. It is well known that many are so conscious of their defects that they delay to answer their letters until they and others suffer. Letters are the most personal form of literature, and consequently betray one's ignorance and carelessness even more than his speech. Many an applicant for a position has failed because his letter betrayed him. Not infrequently the bad impression given by one's faulty letter is worse than it should be, for some of good character fail to give any evidence of it in their letters and, on being judged by their letters alone, they cannot reveal good qualities. In consequence, then, of its almost universal use, of its power of handicapping one otherwise fairly competent, of its value as a means of communication in the business and in the social world, letter writing must be considered as a sphere where good diction, grammatical construction, the application of the principles of rhetoric, paragraphing, and planning, are as essential as in any other form of composition.

The Place of Letter Writing in Literature. To show the importance of letter writing in the history of the world, it is but necessary to call attention to the fact that it is the oldest form of written expression, and that it forms a great part of the world's most intimate literature. Nearly all literary men, poets, essayists, and novelists, have contributed to this form of literature, and through it have revealed themselves more

than in their more conscious efforts. The letters of other than literary men have bulked large in the literature of the past. Letters are not only the sources from which most biographies are written; they form a large part, often the best part, of many biographies. The epistolary style of writing novels, begun by Richardson, has never wholly died out. There is an intimacy about it that will keep it alive as long as men and women like to express themselves in letters.

It has been said that the art of letter writing has died out, but that is putting it too strongly. When the means of communication were far less easy than now, and when the cost of sending a letter was considerable, and when the people had more leisure, it was common to devote much time and care to letter writing. For that very reason, it was the custom, in those days, to publish more letters than now. But we must not jump to the conclusion that letter writing has become a lost art because letters are shorter to-day and less frequently published. Nor must we be misled because to-day so many write letters that there must inevitably be many inferior ones. Letters from the front during the war have amply refuted the idea that good letters are no longer written. The characteristics of good letters are not dependent upon their length nor upon their being printed. It is safe to say that letters of as good literary quality are written now as ever before.[1]

[1] For an excellent treatment of the subject consult *The Great English Letter-Writers*, by William J. Dawson and Conningsby W. Dawson. Harper & Brothers.

Good Form Essential in Letter Writing. Although we may infer that the word "informal" gives a large license in letter writing, the fact remains that even informal letters are subject to quite rigid social regulations which cannot be ignored unless one is willing to run the risk of being thought ignorant of good usage in letter writing. It is far better to heed these conventions than suffer the inconvenience of making the explanations and defense necessary if we neglect them. It is next to impossible to keep fully abreast of the latest custom concerning the most formal of all formal kinds of writing, for they change from year to year. But, inasmuch as these forms are set largely by the large concerns which engrave the up-to-date invitations, we may leave it to them to do the work as it should be. Concerning the other more common matters pertaining to social and business letters, we must know how to write them ourselves.

In general, it should be remembered that while social letters are largely narrative and business letters largely expository in character, letter writing really embraces all forms of discourse. It should be further kept in mind that a letter is a finished product made from raw material by the same processes used in other composition; that the same qualities of clearness, force, and elegance are to be sought, and by the application of the same principles of unity, coherence, and proportion. Failure to attain the rhetorical qualities will result as disastrously in a letter as in a story or in a thesis on a difficult subject. And, finally, good diction and proper

paragraphing are as useful here as elsewhere in attaining the best results. Letter writing is no place, as we have already shown, for careless and slovenly work. Principles may be applied less mechanically, but should not be used less artistically.

Social or Friendly Letters. A single glance at the accumulated pile of letters one receives in a single year, or even month, reveals the fact that a very large part of our social intercourse with friends, especially if they reside at a distance, is carried on by means of letters. Friends not only keep in touch with one another in this way; they carry on extended conversations, they "visit" in writing. This means that if a friendship is to be more than merely kept alive, if it is to grow by means of correspondence, letters must be vitally interesting and extremely personal. Friendships are constantly dying between people who are poor correspondents; while, on the other hand, friendships are not only kept alive, but are made to develop in quality between people who "are themselves in their letters."

In *The Art and Attainment of English Letter Writing,* an introductory essay in the book already referred to,[1] the following part of a paragraph is illuminating:

> "To write a really good letter requires a combination of qualities at once rare in themselves and rarer still in their conjunction.

[1] See note on page 132.

> Thus the writer must himself be interesting, and have interesting matter to communicate; he must be something of an egoist, to whom his own sensations are noticeable and worthy of notice; he must possess both daring and freedom, for the last place where caution and reticence are required is in the familiar epistle; he must be resolutely sincere, for the moment he begins to pose his magic wand is broken and he becomes tedious and offensive; he must, above all, possess the intimate note, for without it he will produce an essay, but not a letter. Of all these good qualities the last is the rarest, for a good letter is really a page from the secret memoirs of a man. It may be a memoir of ideas or of events; it does not greatly matter which, so long as it contributes to our knowledge of the man. For this is the first aim of a true letter, self-revelation. In many forms of literature self-revelation is the last thing to be expected; in most it would be a disturbing and offensive element. We do not need it in the historian; we need it only partially in the essayist; even in poetry, especially of the epic kind, it is not always wanted; *but in the letter we want this, and nothing less than this.* The man who is not prepared to unlock his heart to us can never write a great letter."

The letters given below speak for themselves. They are given as illustrations of the friendly letter at its best. You will note that they amply fulfill the requirements mentioned in the quotation given above.

Washington, D. C.,
November 21, 1864.

Dear Madam,

I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless any words must be, any words of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic that they died to save. I pray that our heavenly Father may assuage the anguish of your bereavement and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,

ABRAHAM LINCOLN.

(The following letter is from Charlotte Brontë to W. S. Williams, after the death of her sister Emily.)

December 25th, 1848.

My dear Sir,—I will write to you more at length when my heart can find a little rest—now I can only thank you very briefly for your letter, which seemed to me eloquent in its sincerity.

Emily is nowhere here now, her wasted mortal remains are taken out of the house. We have laid her cherished head under the

church aisle beside my mother's, my two sisters—dead long ago—and my poor, hapless brother's. But a small remnant of the race is left—so my poor father thinks.

Well, the loss is ours, not hers, and some sad comfort I take, as I hear the wind blow and feel the cutting keenness of the frost, in knowing that the elements bring her no more suffering; their severity cannot reach her grave; her fever is quieted, her restlessness soothed, her deep, hollow cough is hushed forever; we do not hear it in the night nor listen for it in the morning; we have not the conflict of the strangely strong spirit and the fragile frame before us—relentless conflict—once seen, never to be forgotten. A dreary calm reigns round us, in the midst of which we seek resignation.

My father and my sister Anne are far from well. As for me, God has hitherto most graciously sustained me; so far I have felt adequate to bear my own burden and even to offer a little help to others. I am not ill; I can get through daily duties, and do something towards keeping hope and energy alive in our mourning household. My father says to me almost hourly, "Charlotte, you must bear up, I shall sink if you fail me"; these words, you can conceive, are a stimulus to nature. The sight, too, of my sister Anne's very still but deep sorrow wakens in me such fear for her that I dare not falter. Somebody must cheer the rest.

So I will not now ask why Emily was torn from us in the fullness of our attachment, rooted up in the prime of her own days, in

the promise of her powers; why her existence now lies like a field of green corn trodden down, like a tree in full bearing struck at the root. I will only say, sweet rest is after labor and calm after tempest, and repeat again and again that Emily knows that now.

Yours sincerely,

C. Brontë.

Newstead Abbey, Sept. 20, 1814.

"Here's to her who long
Hath waked the poet's sigh!
The girl, who gave to song
What gold could never buy."

My dear Moore,—

I am going to be married—that is I am accepted, and one usually hopes the rest will follow. My mother of the Gracchi (that *are* to be), *you* think too straightlaced for me, although the paragon of only children, and invested with "golden opinions of all sorts of men," and full of "most blessed conditions" as Desdemona herself. Miss Milbanke is the lady, and I have her father's invitation to proceed there in my elect capacity—which, however, I cannot do till I have settled some business in London, and got a blue coat.

She is said to be an heiress, but of that I really know nothing certainly, and shall not enquire. But I do know, that she has talents and excellent qualities; and you will not deny her judgment, after having refused six suitors and taken me.

Now, if you have anything to say against this, pray do; my mind's made up, positively

fixed, determined, and therefore I will listen to reason, because now it can do no harm. Things may occur to break it off, but I will hope not. In the meantime, I tell you (a *secret*, by the way—at least, till I know she wishes it to be public) that I have proposed and am accepted. You need not be in a hurry to wish me joy, for one mayn't be married for months. I am going to town to-morrow; but expect to be here, on my way there, within a fortnight.

If this had not happened, I should have gone to Italy. In my way down, perhaps, you will meet me at Nottingham, and come over with me here. I need not say that nothing will give me greater pleasure. I must, of course, reform thoroughly; and, seriously, if I can contribute to her happiness, I shall secure my own. She is so good a person, that—that—in short, I wish I was a better.

Ever &c.

(Lord Byron to Thomas Moore.)

The following two letters are from well-known Americans to the author of this book. Although they are partially of a business nature, they are good examples of friendly letters.

H. v.D. Avalon,

Princeton, N. J.

October 24th, 1907.

My dear Mr. Rhodes:

Your kind letter of October 21st. is at hand, and is welcome as a letter from you always is. I am glad to hear of your happiness and of your success in your work.

Unfortunately it is not possible for me to accept any more invitations for lectures or readings this winter. The calendar is already full to overflowing.

I have just received from the A. B. C. Co. my first copies of your "Cranford," and am greatly pleased with it. I am not in the way of receiving any criticisms upon these books, as I do not subscribe to any "literary clippings" bureau. I find that to do so distracts one's attention from literature. A representative of the A. B. C. Co. came down to see me this week and reported that he heard the most favorable comments upon the Gateway Series among the teachers in the West and that it is doing very well indeed.

With best regards,

Faithfully yours,

HENRY VAN DYKE.

Princeton, New Jersey,
21 January, 1903.

My dear Mr. Rhodes:

How could a man decline so flattering a compliment as that which the Literary Clinic has paid me? It will give me real pleasure to accept an honorary membership in the Club, and I shall hope that I shall have the good fortune during some future season to be a guest of the Clinic.

With much regard and appreciation,

Sincerely yours,

WOODROW WILSON.

Mr. Charles E. Rhodes.

Titles. When a man has no professional title, use abbreviations for Mister or Esquire (Mr. or Esq.), but *never use both.* In this country Mr. is preferred to Esq. except in the case of a man of some distinction.

Where there are titles they should not be repeated after the name when they have been used before it. Do not say, Dr. James Pelton, M.D.; say, Dr. James Pelton, or James Pelton, M.D.

The distinction between titles and academic degrees should be kept in mind. A clergyman should be addressed as Reverend Charles Simpson if he has no degree, but if he is also a Doctor of Divinity, he should be addressed Reverend Charles Simpson, D.D. Some authorities claim that the title Reverend should always be preceded by the article, "The"; it is not necessary, though more formal. Never say, Reverend Simpson. If the Christian name is not used say, "The Reverend Mr. Simpson, or Reverend Mr. Simpson."

With the exception of "Dr." the name of the title is usually written out in full; *e.g.*, Professor George Thompson, Ph.D.

Where a man has a business title it should be used in letters to him upon business connected with his firm; *e.g.*, John McGinness, Esq., General Agent.

Officers of the regular army and navy are addressed by their titles, spelled out in full, and without the civil titles Mr. or Sir; *e.g.*, General Ulysses S. Grant, Admiral John Ferguson.

The President may be addressed in any of the following ways:

To the President,
The White House,
Washington, D. C.
Sir:

To the President of the United States,
The White House,
Washington, D. C.
Sir:

To the Honorable Warren G. Harding,
President of the United States,
Washington, D. C.
Sir:

To the Honorable Warren G. Harding, President,
The White House,
Washington, D. C.
Sir:

Senators are addressed as follows:

Honorable William Morgan,
Senator from New York,
The Senate Chamber,
Washington, D. C.
Sir:

Honorable William Morgan,
The Senate Chamber,
Washington, D. C.
Sir:

Senator William Morgan,
The Senate Chamber,
Washington, D. C.
Sir:

Members of the House of Representatives are addressed:

Honorable Clement White,
House of Representatives,
Washington, D. C.
Sir:

Honorable Clement White, M.C.,
Washington, D. C.,
Sir: (or Dear Sir:)

Address the Vice-President:

To the Vice-President of the United States,
Washington, D. C.
Sir:

Address a member of the Supreme Court:

To the Honorable Oliver Wendell Holmes, Associate Justice,
The United States Supreme Court,
Washington, D. C.
Sir:

Forms similar to the above are used in addressing members of the Cabinet.

Governors are addressed:

To his Excellency, the Governor,
Executive Mansion,
Albany, N. Y.
Sir:

Mayors of cities are addressed:

To his Honor, the Mayor,
The City Hall,
Buffalo, N. Y.
Sir:

The Honorable George S. Buck,
Mayor of Buffalo,
The City Hall,
Buffalo, N. Y.
Sir:

"Sir" is preferable in the above cases when addressing officials officially; otherwise "Dear Sir" is more appropriate.

Women, whether married or single, are addressed as "Madam" when addressed singly; as "Mesdames" or "Ladies" when addressed in groups of two or more.

Business firms and institutions should always be given their full titles in addressing them.

The Robertson-Cataract Electric Company,
Buffalo, N. Y.
Sirs:

Rochester City Hospital,
Rochester, N. Y.
Sirs:

When an officer of a firm or institution is addressed, show in your address what his title is:

Dr. James Crosby, Superintendent,
Rochester City Hospital,
Rochester, N. Y.
My dear Dr. Crosby:

When an employee, not an officer, is addressed, use the following form:

The Robertson-Cataract Electrical Company,
Buffalo, N. Y.
Attention Mr. Mitchells:

The Ordinary Conventions of Informal, Friendly Letters. Even in informal letters there are certain forms required by good usage, which, however, allows considerable option. Keep the following in mind:

1. **The Heading.** The heading consists of the address of the writer and the date upon which the letter is written. Ordinarily the heading is placed at the beginning of the letter, near the right margin, and an inch or an inch and a half from the top of the page, as in the letter from Woodrow Wilson. The heading may occupy two or three lines. When street and house numbers are given, it is better to use three lines. When the letter is to a very intimate friend or near

relative, it is not always necessary to include the place in the heading. The date, however, must always be given. Each line in the heading, after the first, begins and extends a little further to the right. For example:

507 Potomac Avenue,
Buffalo, N. Y.,
December 6, 1920.

Each line ends with a comma, except the last, which requires a period.

The items of the heading may be placed at the end of the letter, in which case it should be on the line below the signature and beginning a little to the right of the initials or the Christian name of the signature. This form is less common than that of placing the heading at the upper right-hand corner of the first sheet.

It will be noted that the letter from Henry van Dyke varies from the form mentioned as correct, but that letter was on engraved stationery, and with such stationery the name of the place is engraved in the center of the sheet an inch or more from the top. The date is then, as usual, at the right.

2. **The Salutation.** The form of the salutation depends upon the degree of intimacy existing between the writer and the one addressed. Common sense and good taste are the surest guides. "My dear Miss Seymour" is quite formal and indicates formal relations, such as might exist between comparative strangers or between a young person and another considerably older; "My dear Florence" indicates some degree of

formality, while "Dear Florence" would be appropriate in case of intimate friendship. Adjectives between the first and the last words of the salutation are not capitalized.

Other forms are too intimate and too private and personal to need consideration here.

A word of caution is added, however, against the too common use of the word *friend*, and especially against the taboo expression, "Friend John."

a. Let the salutation be brief, and in good taste.

b. The position of the salutation is at the left of the sheet, beginning at the marginal line, one inch from the edge of the sheet. It should be on the line below the heading, unless the address is given, in which case it follows the last line of the address.

c. The punctuation following the salutation, like the form of the salutation, is determined by the degree of intimacy existing between the correspondents. The comma is most informal; the colon the most formal; while the comma and the dash and the colon and the dash indicate the intermediate degrees of intimacy.

3. **The Address.** The address is usually omitted in friendly letters except where necessity, as in the case of a new or changed address, requires it. It is usually placed at the end of the letter, below the signature, and at the left and beginning at the margin. It is arranged and punctuated as in the case of the heading.

Be consistent in the use of the open or the closed

system of punctuation. Do not mix them. The open system is growing in favor.

4. **The Body of the Letter.** The body of the letter is, of course, the important part. It should be remembered that it is to please and to interest the one addressed. This means that there should be no long and useless beginning, no empty and commonplace expressions, such as, "I have some spare time and so will write you a few lines," for that really means discourtesy. Begin at once to say what you have to say and say it in the best way you can command. All the principles of rhetoric should serve you here as in other kinds of composition. Never say, "It's only a letter and does not matter." It does matter. Be yourself and put yourself into your letter. Do not scorn the paragraph in your letter writing. It is as valuable there as elsewhere. Do not run on and on after you have said what you really want to say. Remember that another is expected to read what you write. Let him want more; do not bore him. If you are answering another's letter, answer it. It is what he expects. You cannot afford to disappoint him. When you have finished, stop with the interest still at its height. Do not say, "I cannot think of anything more to write and so must stop."

5. **The Closing.** Here, as in the opening, there is much option as to the form. Again the degree of social intimacy determines whether you say, "Yours respectfully," "Yours truly," "Yours cordially," "Yours sincerely," "Yours affectionately," or whether you may use still stronger terms. These given are all proper and

moderate. Do not, however, say "Yours &c"; it indicates an unseemly haste or even indifference.

If the participial closing, "Hoping to hear from you soon," and similar expressions are used, use them sparingly. It is better to avoid them entirely. They are too reminiscent of old forms that are better forgotten.

Place the complimentary closing well toward the right of the page on the line next below the last line of the body of the letter. Capitalize only the first word of the complimentary closing phrase.

In signing your name, use the Christian name only in case of real intimacy. Avoid the use of initials. Where there is any degree of formality, write the name in full.

After the complimentary closing phrase, use a comma, and after the name use a period, except when using the open system.

Sign the name, beginning about half an inch farther to the right than the beginning of the complimentary closing words.

6. **The Superscription.** The superscription consists of what is necessary to put upon the envelope to insure safe delivery and, in case of failure to reach its destination, to have the letter returned to the sender instead of to the "dead-letter office."

In general, the address on the envelope is arranged and punctuated in the same manner as in the letter and in the heading.

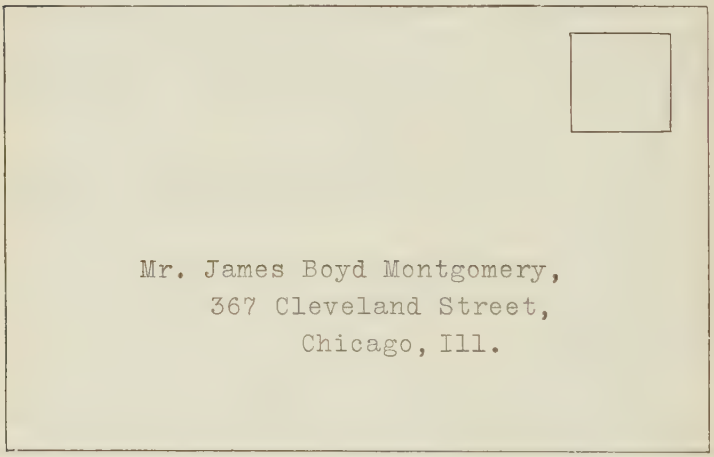
The name should be placed approximately in the center of the envelope, with the address under it, each

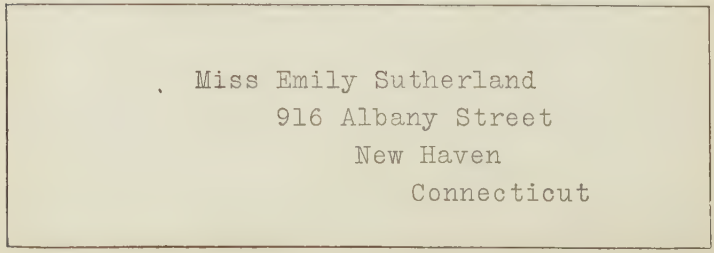
line beginning a little farther to the right. The order is important: name, street and number, city, state. Uniformity here facilitates delivery.

If the address, with or without the name of the sender, is placed upon the envelope, it should be in the upper left-hand corner.

If the letter is sent "in care of" some other person, that fact should be stated in the lower left-hand corner of the envelope.

Consult the models given below:





The following forms are correct for the address upon the envelope. The second, called the block form, is growing in favor because of its pleasing appearance and of the ease in writing or typing it.

Mr. George Buchanan,
916 Delaware Avenue,
Springfield, Ohio.

Professor Henry Summers,
Princeton University,
Princeton, N. J.

Mr John Henry Scott
156 Claremont Avenue
Rochester
New York

John Newman Thompson, Esq.,
35 Kent Street,
Nashville, Tenn.

In care of Mr. James Jay.

The "open system," which means using the minimum of punctuation in the heading, salutation, and address, is also growing in favor. It is used by the New York State Department of English in their letters and upon examination papers. In view of the practice of such high authorities, we predict an increasing use of the "open system" until it becomes an established custom. The "open system" also omits the period in *Mr* and *Mrs.*

While we would not appear so radical as to demand this system, we favor it and recommend it.

Study the following letter:

Albany, June 5, 1918

Mr Charles Elbert Rhodes
Lafayette High School
Buffalo, N. Y

My dear Mr Rhodes:

The form which you have prepared for recording the supplementary reading of individual pupils in your classes seems to me an admirable one. If you have them to spare, please send me twenty or twenty-five copies so that I may have them for distribution.

Sincerely yours
R. T. Congdon

RTC–C

Formal Notes. The strictly formal note is written in the third person and the one addressed is mentioned in the third person. There is no heading, unless engraved cards are used; and the date is written out in

full, except that the year is commonly omitted, in the lower left-hand corner of the card or sheet of paper. There are few variations in formal notes. Such notes are used principally for invitations and replies to invitations, either acceptances or regrets.

Note the details of the following:

Mr. and Mrs. John Henry Terhune request the pleasure of Mr. Charles James Merritt's company at dinner on Saturday evening, June the fifteenth, at seven o'clock.
1017 Broad Street,
June fifth.

Mr. Merritt accepts with pleasure Mr. and Mrs. John Henry Terhune's kind invitation to dinner on Saturday evening, June the fifteenth, at seven o'clock.
1339 Eighteenth Street,
June sixth.

Mr. Merritt regrets his inability to accept Mr. and Mrs. John Henry Terhune's kind invitation to dinner on Saturday evening, June the fifteenth, at seven o'clock.
1339 Eighteenth Street,
June sixth.

Do not use the future tense in accepting or declining an invitation. Always use the present tense.

It is important to repeat the exact words of the invitation when accepting or declining.

In engraved invitations the word "your" may be used because it would be impossible to engrave the

names of all the guests invited. Sometimes, however, there is a blank left in the engraved invitation to allow the name of each one invited to be written in.

Business Letters. Business letters require special attention, for they are the means of carrying on business by mail, and a very large part of the world's business is so conducted. The two chief aims in business letters are clearness and conciseness; the aim must be to say all that is necessary to make one's meaning perfectly clear, but to avoid any unnecessary details.

A few years ago business letters were perfunctory affairs, poorly written, and abounding in something approaching "business slang," and puzzling omissions and abbreviations. To-day, the business world fully realizes that a good business letter cannot be written unless the writer knows how to produce good English, —clear, concise, forceful, and graceful. The large concerns have specialists to do their correspondence and the correspondence department trains its members in good English as well as in the details of the business they are to help carry on. The letters between high-grade firms have greatly improved.

In the case of many large mail-order houses, however, more than half of the correspondence is in the form of orders from illiterate people who cannot make their wants known; who cannot even direct the envelope properly. It will take years of strenuous education to train the general public until they can really express themselves. The writing of properly constructed business letters, then, becomes of the first importance even

in the grade schools beyond which the great majority never go.

In the business world, a large part of the advertising and often the most effective part, is done by letters; goods are bought and sold by letters; and errors and claims are adjusted by letters. In advertising, the first essential of all other composition, interest, is found to be just as important as in a novel, a poem, or a play, for unless the advertisement is attractive enough to create interest, which is the first step in creating a demand, it is useless. If it is characterized by something approaching literary charm, if it has real force so as to reach the heart, if it possesses an indefinable telling power, it becomes a most effective finished product of expression; it creates customers. The salesman must be a man of real power. He must know his business and he must know human nature. If he knows psychology, as he must if he fully knows human nature, so much the better. He must have a sense of humor and an imagination. The more fully equipped he is in these qualities the better he can do his work. He will be able to write effective letters. He will sell goods. The adjuster of claims must possess the same qualities together with much courtesy and tact.

The form of the good business letter permits but slight variations. When one receives a business letter he wants to be able to determine, at once and without any delay, who wrote it, where it was written, when it was written, to whom it was addressed, and what it says. The first four of these questions should be an-

swered in the formal parts of the letter—the heading. the address, and the subscription. The last is the body of the letter. There is no excuse for an error in form. Learn the correct form and then practice using it without variations.

1. **The Heading.** Most business houses have "letter heads," so that all that is necessary to insure the heading's being right is to fill in the date. It is well to avoid abbreviations, such as 1–5–18, for January 5, 1918. If it is argued that such brief forms save time, we reply that they are confusing. The fact that the Friends, or Quakers, demand that the day be named first, is alone enough to cause errors. Business demands exactness. Doubt as to a date might cause great loss, or even a lawsuit. Then, too, such abbreviations indicate unseemly haste, which even the rush of the business world does not demand, does not tolerate.

When writing a business letter on ordinary paper, that is, paper that has no printing on it, the heading should be the same as in the friendly letter, but it should always be complete.

2. **The Inside Address.** This is essential in business letters, especially where the letters are placed in the envelopes by clerks who have many of them to handle. The use of the address is a necessary convention. As in the case of the friendly letter, the address should be a space or two below the heading, beginning at the left margin.

3. **The Salutation.** This, too, is a mere form, but it is followed from custom. It is placed beneath the ad-

dress and also begins at the left margin. The commonest salutations are: "Sir," "Sirs," "Gentlemen," "My dear Sir," "Madam," "My dear Madam," and the like. Sometimes an officer of an institution or a member of a firm is addressed, in which case be sure to give the title indicating his official position. (See models.)

The proper punctuation after the salutation is the colon, or the colon and the dash.

4. **The Body of the Letter.** Begin at once. Avoid such expressions as "Yrs of the 26th inst. at hand, and hasten to reply." Nothing is to be gained by their use. They are not good English, nor good sense. Do not be afraid of the pronouns "I" and "We."

Be brief, yet complete. Be clear. Look after the proportions and emphasis. Use well-developed paragraphs. If you make inquiries, ask real questions. In answering questions do it with care. To insure clearness, it may be necessary sometimes to repeat the questions you are answering.

Always take time to be courteous.

Remember that the body of your letter should be a composition that will stand the tests of rhetoric and, if need be, of the laws of the state.

5. **The Complimentary Close.** This is also a relic of former times, when the close was elaborate. It is much briefer to-day. The participial closing is permitted in business letters. The common and approved forms are: "Yours truly," "Yours very truly," "Yours respectfully," and the like. Such expressions as "Yrs &c" are taboo.

6. **The Signature.** In business letters it is essential to use one's regular or bank-check signature.

Women sign business letters by using their own name, as "Mary Powers," or "Mrs. Mary Powers." If a married woman wishes to indicate that she is married, she signs her name as above, and then at the left hand and a little below the signature, writes, "Mrs. John W. Powers." If the latter is not done the inference would be that Mrs. Mary Powers is a widow.

The address may be repeated below the signature, if desired, but it is not necessary.

Pages should be carefully numbered and arranged before folding.

The following is a typical business letter of the kind known as a sales letter. It is also an advertising letter soliciting trade.

Joseph N. Goodyear
HIGH CLASS SHOES
169 Russell Street, Rochester, N. Y.

April 16, 1918

Mr. William P. Sloan,
187 Summit Avenue,
Rochester, N. Y.

Dear Sir:

If you want to secure style, comfort, quality, satisfaction, and long wear in your next pair of shoes, it will pay you to go through the catalogue recently mailed you of the Johnson-Cochrane shoes carefully and to familiarize yourself with this make of shoes for your own wear.

The Johnson-Cochrane shoes are known the country over for their distinctive style and for the satisfaction they give. They represent the best value in shoes that you can possibly secure. In addition, they are thoroughly guaranteed in all respects—and this feature alone, as you well know, means a great deal to you in shoe satisfaction—for you have only to mention any defects in workmanship or in fit, and your purchase will be made good to you.

At our shop you will find a complete stock of these most excellent shoes, and among them there is sure to be a pair that was made for your feet and will suit you exactly in leather, style, and fit. When you buy them you will be sure of having a shoe for once in your life that is comfortable, stylish in appearance, and satisfactory in every detail—even the smallest.

We do not want you to take our word alone for this. Just drop into our shop to-morrow, if you can, or at your first opportunity, and look over our line and convince yourself that you will secure the best possible shoe value by buying your shoes here in the future.

There are five good reasons why you and every member of your family should buy your shoes here: style, comfort, quality, scientific fitting, and superior service.

At least come in and see what we have to offer. You will be under no obligation to buy. Our spring styles are just in—some are unusually attractive.

Yours very truly,
Joseph N. Goodyear,
Shoe Specialist.

An analysis of the foregoing letter reveals the fact that it complies with the requirements for such letters. It is courteous. It seeks to appeal to the person addressed from his point of view and hence makes him feel that the seller really wants to serve him. The letter is coherent. The arguments are such as appeal to men who are careful—quality, good value, guarantee. There are no extravagant statements or exaggerated arguments. The beginning and the ending are both well calculated to arouse attention and to make a favorable appeal. The whole tone of the letter is of the sort that inspires confidence and is likely to get results.

But little need be said concerning the other business forms. Letters making inquiries should be as short as possible, but should be very clear. They should be requests, not demands. Replies to such letters should possess the same characteristics.

Even in letters of complaint the tone must be kindly and courteous, even though unpleasant things have to be said. Nothing is ever gained by losing one's temper. In a letter there is greater need for self-control than in speech. In replying to letters of complaint, remember that, however trivial the complaint may seem to you, it is important to the one who made it and that you should be respectful and patient. The same is true in the case of letters requesting payment and "hurry up" letters, where there has been delay in making shipment—they should be treated respectfully. Tact, common sense, and good judgment will prevent

serious trouble. Even though one side may try to make trouble, the other side may prevent its materializing if it refuses to stoop to the lower level.

Exercises in Letter Writing

1. Write a friendly letter to one whom you have not seen for two years and who has gone to the Pacific coast, telling of a striking incident of your last vacation trip.

2. Write a letter to one in another city whom you want to persuade to go to the same college you have decided to enter. Give reasons why you think he ought to go where you do and answer some objections he may have made.

3. Write a letter to a distant cousin in England. He has never been to America and has asked you to give a full account of school life here.

4. Write a letter of congratulation to a friend who has received some high honor.

5. Write a note of condolence to one who has lost his mother. Be careful to say the right thing and to say it in the best possible way.

6. Write a courteous and tactful letter to secure the return of a very valuable book which has been borrowed and kept for six months.

7. Write an application for a position in a bank, where you have heard there is a vacancy. Tell of your education, business experience, references, and whatever else you think wise. Remember you are asking a favor from those who are under no obligation to you.

8. Write a letter to a stranger in reply to the following advertisement:

> WANTED—a boy, between sixteen and eighteen years old, to help in the office of a wholesale grocery store from 2 to 6 P.M. Wages, six dollars a week. Persons answering this advertisement must apply in writing and mention satisfactory references.
>
> The Eureka Grocery Company,
> 117 Jefferson Street.

9. Write a letter complaining of the delay in receiving an order of goods which should have been received a week ago.

10. Write a formal invitation in which Mr. and Mrs. John Lloyd Boyd invite Mr. and Mrs. Charles Clifford to dinner at their home, 118 East Sixty-fourth Street, at seven o'clock, Friday, May the sixteenth.

11. Write an acceptance to the same invitation.

12. Decline it.

13. Using the same name, write an invitation to the wedding of their daughter, Mary Louise, to Ensign Robert Charles Frost, U.S.N.

14. Prepare copy for engraver for formal announcement of the same ceremony.

15. Write a telegram, limiting yourself to ten words, in which you announce your arrival at some distant city, upon a certain train, and ask to be met at the station to make an appointment for a business engagement.

16. Write a cablegram of five words announcing your safe arrival in London after a stormy passage.

17. Write an advertisement for a lost dog. Describe him for identification, telling the name he recognizes. Offer reward.

18. Write a news-letter advertisement of one hundred words to create a demand for a vacuum cleaner.

19. Write a sales letter to interest some one in an insurance company of which you are an agent.

20. Write a follow-up letter upon the same subject seeking an appointment.

21. Write a letter complaining to a mail-order house that some goods you have purchased are not as represented in the catalogue.

22. Write such a letter as the mail-order house might send you to adjust the matter so as to satisfy you and keep your patronage.

23. Write a letter to a firm expressing your belief that one of its clerks has been guilty of dishonesty in selling you goods at a price in advance of what the firm expected.

24. Write a letter exonerating an employee whom you believe to have been unjustly accused of fraudulent dealings. Give your evidence or authority for your belief.

25. Write a letter to the president of the college you hope to enter, the same college your father attended, asking his advice concerning the course you should take. Tell what your aims are. Remember that such a letter should be something between a business and a friendly one.

26. Write a letter of apology to your teacher to whom you have been discourteous in your speech.

27. Write a letter exonerating yourself from a false charge of having handed in another's composition as your own. Be sure to give irrefutable proof.

28. Write a steamer letter to a friend who is to cross the Atlantic for the first time, on the Mauretania, which sails in two weeks. Your friend, as you have reason to know, is likely to be homesick and fears being seasick. Make your letter a real cheery one.

29. Write a reply, such as your friend might send you, from Stratford-upon-Avon, telling of her first experiences in England and, especially, of her impressions of Stratford.

30. Write three other letters from the same friend: one giving her impressions of a great cathedral, one of some rural scene in a historic section, and one relating two weeks' sight-seeing in London.

31. Write a letter to the Post Office authorities in some large city trying to trace a lost parcel. Tell how it was addressed, the place from which it was sent, and the date of sending.

32. Your house is for sale. An acquaintance living at a distance has written you for a description, terms of sale, etc. Write so as to satisfy him. Give full details.

33. Give his answer.

34. Answer an inquiry from a friend, of your own age, who wants to know of the book that has influenced you the most. Give enough details to arouse your friend's interest; but not too many, lest you take away some of his pleasure in reading.

35. Imagine you have grown up and have been out of college ten years. Write to a classmate whom you have not seen since graduation, giving three reasons why he should attend the decennial class reunion. Use such arguments as to compel his attendance.

36. Write to a wealthy graduate of your school who is also a graduate of a great university, urging him to establish a scholarship in his university for the benefit of the pupils of his own school. The scholarship is to be won by competition and to be open only to those who could not otherwise go to college. The man to whom you write was a poor boy.

37. The train upon which you are returning from a vacation visit has been wrecked. What telegram would you send home at once to relieve the anxiety of your parents? What letter would you send the first opportunity you could find for writing? You have been slightly injured. Write both.

38. Write a series of letters and the replies to them, by means of which you arrange a camping party. Your letters should be to two friends who do not reside in your town; to two or three places to

secure a camping site; to two or more sporting-goods houses for necessary supplies. Arrange with your distant friends to bring certain supplies. See that all plans are perfect up to the time of starting.

39. Write a letter from the camp at the end of the first week, telling of your experiences, some of which have been exciting.

40. Imagine that you have entered college. Write a letter to your school principal telling him in what respects you have found your preparation adequate, and point out two ways in which you would suggest improvements in the school curriculum. Remember you are but a student and that you are writing to your former principal.

CHAPTER VI

ORAL COMPOSITION

The emphasis recently put upon oral composition is most opportune. Only a few years ago, whenever one spoke of composition, he invariably meant composition in writing. People took pains with their writing; they talked without regard to the principles they were careful to follow "when they took pen in hand." As a result their speech habits encroached upon their writing, and the writing suffered. Unless one recognizes the fundamental principles of rhetoric in all his attempts to express his thoughts and emotions, he can never be sure of himself. Now, and most wisely, just as much time is supposed to be devoted to oral composition as to written. And the beneficial results are increasingly gratifying. Oral composition is no fad. It has come to stay.

And why should it not? We speak, perhaps, a hundred times as often as we write. Nearly all our communication with one another is oral. To talk well should be considered as much of an accomplishment as to write well. The very frequency with which we speak does not argue that speaking should receive less attention than writing, but more. The changing attitude toward oral English is well illustrated by a typical

incident out of the teaching experience of the present writer, who had oral English in his classes several years before it became customary. A young man came back to school a year or so after graduation, and said: "I used to think you the meanest teacher in the school when you made us make impromptu speeches in your English class, but when I had to present the claims of the advertising agency I now represent to the dignified board of directors of one of our largest banks, my heart went out to you in gratitude, for I could not have done it without the aid of oral English in your class."

Pupils are quick to discover a good thing. The old aversion against oral day is a thing of the past; that day is coming to be one of the best of all, most enjoyable and most fruitful in results.

The day will come, as prophesied by a former high official in the New York State Department of English and now the principal of a well-known normal school, when every teacher, in every department, will be a teacher of English, at least oral English. Then people will wonder why it was not done long before.

As the time of apologizing and explaining oral work is passing, we may put all our energies into making that work count.

One of the first things to emphasize is the fact that the preparatory work, the gathering of the material, the evaluating process, the organization of the material according to the principles of rhetoric, are the same whether the "effective expression" is to be written or spoken. The speaker's aim is identical with the writer's.

Both seek to arouse interest through a finished product characterized by clearness, force, and elegance, and appealing to the intellect, the emotions, and to esthetic sensibilities. Both take into account what they wish to express and how best to do it, so as to influence their audience or their readers.

The Paragraph in Oral Composition. Some contend that the paragraph is a device peculiar to written composition. We maintain, on the other hand, that effective speaking, like effective writing, is dependent upon ability to handle the paragraph. If either kind of expression demands more attention to the paragraph than the other, it is oral. Without the paragraph, oral expression is mere rambling talk, convincing no one; getting nowhere. There can be no proper analysis and division of a subject without paragraphing. The listener needs the topic sentence to enable him to follow the speaker; the speaker needs it to get the attention of the listener. Both need the development of the paragraph: one to organize his thoughts; the other to comprehend them. Above all, introductory, transitional, and summarizing paragraphs are essential to hold the attention and to make the thought clear where the reasoning is close. Burke, the master speaker, was also the master of the use of the paragraph.

For all the foregoing reasons, showing the essential similarity between oral and written composition, both should be studied together and the principles of rhetoric should be presented in the same way, from the same point of view.

How Oral, Differs from Written, Expression. Having seen what similarity there is between the two forms of expression, we are in a position to appreciate the differences.

One difference between oral and written composition is due to the different kind of appeal made by the speaker. He aims at immediate results. When his speech is over his opportunity is gone. When the writer, on the other hand, has finished his product, his opportunity to influence others has just begun. It may go on indefinitely. Every time he has a new reader he has a new chance. If a reader is interested, yet fails to understand fully, he may reread until he does understand.

The speaker, having a single opportunity, must make the most of it. The single opportunity implies, also, the single audience. This enables him to adapt his speech to his audience with the nicest discrimination. Diction, phrasing, connecting, and transitional words and phrases, emphasis, and euphony, may all be made to make the oral appeal effective. The speaker has the added advantage of watching the effect of his speech upon his audience while delivering it. This enables him still further to adapt his speech to his hearers; it enables him to take advantage of the reaction of the audience produced by his words so that he may change his method or his manner during his speech in a way the writer never can do.

Oral Diction. Oral diction is so important that it demands a word by itself. On the whole, it is simpler

than written diction. A speaker cannot venture to use words with which he has reason to think his hearers are unfamiliar. While he should never "talk down" to his audience, neither should he talk "over their heads." A reader may stop to consult a dictionary; a listener has not that privilege. Hence, use such words as are presumably within the comprehension of the audience.

Picturesque and figurative words, such as suggest or call up images readily, are very effective in speaking. They enable listeners to visualize scenes as well as to hear what is said.

Wherever it is possible, use concrete words. They are always more vital, more effective, in oral composition than abstract words. If abstract words must be used, do so sparingly. Make them more alive by the use of figurative expressions, and by concrete illustrations.

Short, simple, Saxon words are, on the whole, better adapted to oral expression than longer words of Latin derivation. The demand for variety and effectiveness calls for occasional use of the often more euphonious Latin words. When Shakespeare speaks of the blood of Duncan he uses one line of Latin words and then follows it with another of Saxon words:

> "Will rather the multitudinous seas incarnadine,
> Making the green one red."—MACBETH

Oral Phrasing. Oral composition is far more exacting than written in sentence structure. Long and in-

volved loose sentences are too confusing to be risked in public speaking. The ordinary mind easily loses the thread of thought; interest first lags, then disappears. To prevent this, let short, simple sentences and carefully planned periodic sentences prevail. The periodic sentence is adapted for arousing and sustaining the interest of the hearer. Parallel or balanced structure is another aid to the listener in following a line of thought. Recall Burke's words, already quoted:

> "Compare the two. This I offer to give you is plain and simple; the other full of perplexed and intricate mazes. This is mild; that harsh. This is found by experience effectual for its purposes; the other is a new project. This is universal; the other calculated for certain colonies only. This is immediate in its conciliatory operation; the other remote, contingent, full of hazard."

Such sentences are clear, forceful, and pleasing. Their parallel structure aids in producing each of the three qualities.

Remember that compound sentences unite only ideas of equal value. Be careful about an overuse of *and*, which will lead to the use of compound sentences where you really need a complex one to express ideas of unequal value with those of lesser value subordinated to those of greater. Guard against complicating sentences unnecessarily. Such a practice is confusing to you, and even more so to those who try to follow your line of thought. Rather than employ too many relative

clauses, break your thought up into more simple sentences. Do not, however, neglect the complex sentence altogether. In many cases it furnishes the only way to express your thought relations effectively. Test all sentences for clearness, force, and elegance.

Transitions. To aid the listener in following you, give special attention to coherence by means of connectives. Do not take too much for granted. Whenever your thought deviates from a straight line, indicate the new direction. If you do not, the hearer may continue along the original line after you have left it. When he discovers his mistake he will also find that he has lost something. To prevent this and to hold interest, indicate all thought relations between sentences and between paragraphs by adequate transitional words. This is far more important in speaking than in writing.

Especially important are expressions of casual relations and logical sequences. Not only is it important to use such words as *then*, *therefore*, *hence*, *for*, and the like, oftener than in writing; it is also well to enumerate a series of arguments, as Burke does in mentioning the six sources of the love of liberty characterizing the American people, the four reasons for not resorting to force, and the four arguments against Lord North's plan.

Emphasis. One of the advantages the speaker has over the writer is his opportunity to employ the principle of emphasis more effectively. In short speeches emphasize sufficiently by terse and vital phraseology,

to get attention and to bring it to the higher plane of interest, then work gradually toward your conclusion expressed in a real climax. Put the strongest point at the end, and, if possible, express it in a periodic sentence. In a longer speech, the same principles hold true, together with this: To add new interest and to keep it from waning, plan several lesser climaxes as natural stages by which you approach the final and leading one. Phrase for ease in giving oral emphasis. Remember the value of the rhetorical question and the pause in delivery, as means of securing emphasis. Note the following from Burke's *Speech on Conciliation*:

> "We see the sense of the crown, and the sense of parliament, on the productive nature of *revenue by grant.* Now search the same journals for the produce of *revenue by imposition*—where is it? Let us know the volume and the page—what is the gross, what is the net produce?—to what service is it applied? How have you appropriated its surplus? What can none of the many skillful index-makers that we are now employing find any trace of it? Well, let them and that rest together. But are the journals, which say nothing of the revenue, as silent on the discontent? Oh, no! a child may find it. It is the melancholy burden and blot of every page."

Denotation and Connotation in Oral Composition. Denotation and connotation have such bearing upon oral composition as to deserve special consideration. As we have seen, clearness depends upon denotation,

upon using exact words to embody our ideas so as to leave no doubt as to our meaning. It is necessary to apply this principle in writing; it is still more important in speaking, for the misuse of a single word may so confuse a listener that he will lose the thought and, hence, lose interest. He has no time to stop and think out "what the speaker *probably means*, but has stated clumsily." Hence, fit your words to your thoughts exactly. Make it easy, and not hard, for one to follow you. Remember the need of denotation.

Connotation and Reserve Power. Before attempting to speak, be sure that you have something to say, and know just what you wish to say. Do not feel that you are "not writing, but only speaking, and hence may leave much to the spur of the moment." The temptation to do this is a most insidious one for those who speak easily. They are often inclined to underestimate the need of preparation; of thinking, before beginning to speak. "Fatal fluency" has ruined many who might have become good speakers if they had not been misled, by the very ease of talking, into thinking that what they say is not important. The law of connotation is the remedy for this error.

Connotation tends to brevity; to making one word suffice where you might use two or more. When you condense your language you make the most important words overflow with meaning. What they say precisely they denote; what they suggest beyond that, they connote. The overflow of meaning is the connotation. The poorly prepared speaker cannot even de-

note well; he cannot connote at all. The well-prepared speaker denotes well, and connotes, too. His connotation reveals his complete mastery of his subject. What he says suggestively implies what he might still further say, if he chose. It gives a hint of the unused reserve. This always inspires confidence in a hearer. It enables you to take advantage of the power of unsaid things, things which have power because they are an appeal to the imagination of the hearer, a fact which virtually adds to the force of the speaker. Learn to use *the secret of the unsaid.* Learn the reserve power of connotation, which comes only with full mastery of your subject.

The truth of this is illustrated by the way Lady Alice speaks to the tempter Comus in the spirited discussion between the two in Milton's *Comus.* Lady Alice says:

"I had not thought to have unlocked my lips
In this unhallowed air, but that the juggler
Would think to charm my judgment, as mine eyes,
Obtruding false rules pranked in reason's garb.
I hate when Vice can bolt her arguments,
And Virtue has no tongue to check her pride.
Impostor! . . .
Shall I go on?
Or have I said enow? . . .
Fain would I something say—yet to what end?
Thou hast nor ear, nor soul to apprehend. . . .
Thou art not fit to hear thyself convinced.
Yet, should I try, the uncontrolled worth
Of this pure cause would kindle my rapt spirits
To such a flame of sacred vehemence
That dumb things would be moved to sympathize,
And the brute Earth would lend her nerves, and shake,
Till all thy magic structures reared so high
Were shattered into heaps o'er thy false head."

The force of her unsaid, connoted words is felt by the shrewd Comus, for he says:

> "She fables not. I feel that I do fear
> Her words set off by some superior power;
> And, though not mortal, yet a cold shuddering dew
> Dips me all o'er."
>
> . . . . . .

Make every word count. Most speeches are but a few minutes long; in the business world a very few. Eliminate every word that seems desirable, but not absolutely necessary. Remember that when you can gain in connotation at the expense of denotation, it is well to sacrifice the denotation, for it is a gain in force. Let your words be few, vital, concrete, forceful through connotation, apt, and euphonious.

Planning for Oral Composition. While it is not always advisable to write out one's speeches, lest he should be hampered by trying to remember the exact written words, a definite plan is essential. One cannot make a good plan without analyzing his subject, but the very analysis of the subject furnishes all the necessary material for a plan. The making of a plan or outline enables the speaker to eliminate all irrelevant material, and so secure unity; it enables him to arrange the essential material logically and with the proper subordination of the subheadings to the main headings, and so secure coherence; and it provides the best way to indicate proportion and emphasis. Make the plan as indicated on page 375.

When the plan is made, study how to develop it orally, bearing in mind what has been said about oral

diction, oral phrasing, and the paragraph in oral composition. Study to guard against overdevelopment of any part of the plan at the expense of the other parts. Develop each part in proportion to its relative value, as indicated in the plan.

These considerations comprise, in a general way, the intellectual preparation in shaping the raw material of ideas and emotions into a speech for oral composition. All this is essential as a start toward the finished product—a speech—but **it is not the finished product.** You have something to say and you have a plan according to which to say it. It becomes a speech only when it is spoken, and a good speech only when it is so effectively delivered that all within reach of it hear every word, and are impressed intellectually and emotionally sufficiently to make them think and feel somewhat as the speaker does.

We now come to the delivery and what it involves.

The Essentials of Good Speaking. The essentials of good, effective speaking, are: self-mastery, poise, proper breathing, vocalization, gestures, and an adaptation of the speaker to his audience.

Self-mastery. The first difficulty to overcome is that best expressed by the word self-consciousness. It is not an easy fault to master, but it must be overcome. As long as one is self-conscious he is mastered by all his bodily parts, which should be under his control and capable of doing his bidding. When the average young person first faces an audience made up of his classmates, he experiences a most uncomfortable com-

plication of feelings. When he goes from his seat to the front of the room, the distance seems miles; when he faces his classmates they appear to have grown in size and in numbers, they seem to be looking quite through him, and he feels sure they are most unkindly critical; he becomes conscious of his feet and does not know what to do with them, so he does the wrong thing—he does not stand upon them, but moves about continually and gets nervous; his hands are in the way; he puts them behind him, in front of him, in his pockets, everywhere, and his nervousness increases; his whole body seems in the way, and he tries to get it out of the way by attempting all sorts of wrong attitudes; and his nervousness increases; thinking so much of himself —feet, hands, body—his mind balks, and the ideas he thought he had disappear, and his nervousness becomes painfully acute. As to his voice, he is not sure that he has any. His nervousness has dried his lips. He has forgotten what he meant to say, and when he speaks he says what does not seem to the point, and probably is not, and he gives up and goes to his seat, a nervous wreck. He has come to the conclusion that oral day is a time of torture which his imagination and his feelings magnify, until he decides he is hopeless as a speaker. He is in a bad way. Fortunate indeed is he who has not had any such experiences; more fortunate still is he who has had them and has learned to look upon them only as a challenge to make him exert himself until he has gained mastery over his unruly members, over himself. And it can be done.

The secret of self-consciousness and of its attendant evils, as some of us know from painful experience, is timidity. We are afraid. We fear we may fail; we fear criticism; we fear we may be laughed at. And he who fears being laughed at generally is. He invites it. Fear always unfits us for everything. Our whole body is enslaved to fear. We seem partially paralyzed. We cannot act normally. We become the victims of ourselves. "Bashfulness" has been called "panic-stricken conceit." The chief characteristic of the self-conscious, fear-stricken, bashful individual is a loss of will power.

How can you overcome self-consciousness and gain self-mastery? In the first place, make up your minds that it is shameful to yield to fear and timidity and that you will summon all your common sense and all your will power to become master. The masterful will overcomes all obstacles. Make it a matter of justifiable pride to be, and to appear, yourself. Be natural. You can probably talk among your friends at home. You can say what you want to say. Your classmates are your friends too. They have the same problems that you are trying to solve. If you go about your task naturally, and as if you do not care what others may think so long as they listen, you will soon find that your self-consciousness has gone and that you can command your powers and use them.

Allowing fear to control one when he has something to do, is really yielding to a very selfish feeling. Such selfishness prevents one from being his best self. It distorts one's view. It magnifies difficulties. It creates

purely imaginary obstacles. It makes one feel like the boy we have described. But if you "think success," have one unwavering aim, believe in your strength, and hold to the truth of the saying that "where there's a will there's a way"; if you say "*I ought, I can, I will,*" imaginary obstacles will vanish, magnified difficulties will dwindle and become challenges to spur you on, and your distorted view will become normal and sane and will encourage you. You will succeed, and your success will render your next attempt still easier and more effective.

Self-mastery, resulting in self-confidence, is absolutely essential for successful effort along all lines. The one who magnifies difficulties and then yields to them never amounts to anything in life. The one who gains self-mastery, with a just and reasonable pride, *but without vanity*, has learned the secret of accomplishment in whatever he undertakes. Self-mastery is the first step toward successful speaking. It means that you can use all your powers and succeed.

Practice in oral expression is the best way to get rid of the pernicious self-consciousness which incapacitates one for doing his best, while at the same time it enables the speaker to concentrate all his energies upon his task and so accomplish it.

Poise. One of the first things for the speaker to learn is that he does not speak with his voice alone, but with his whole body. However well a speaker may be able to use his voice, he will fail to make a good impression if he stands awkwardly, is slouchy or fidgety. Emer-

son's words, slightly modified, are to the point: "Your *attitude* speaks so loud that I cannot hear what you say." Bad attitude discounts one's message at least one half. Let your whole personality speak.

Poise is the result of self-control. It means what we call a *good bearing*. Stand erect, both feet on the floor, one slightly in advance of the other. Shift the position, in a natural manner, occasionally. Let your hands hang at your sides. Relax your fingers. Do not twitch or wriggle them; it is a sign of nervousness. Draw your shoulders back; it gives evidence of firmness and independence. Elevate your chest; it aids proper breathing and prevents obtruding the abdomen. Hold your head erect, but slightly inclined forward. Do not look at the floor or the ceiling. Face your audience frankly. Let your whole bearing be earnest, sympathetic, sincere, and vital. Do these things and your personality will predispose your audience to listen. You will have won the first step.

Do not stand upon one foot, with the other twisted around behind it. Do not put your hands into your pockets; do not act as if you were trying to find a place to conceal them. Do not play with your watch chain or anything. Do not loll; lolling indicates laziness, lack of interest and of conviction. Do not throw your head too far back; it indicates haughtiness and antagonizes your listeners. Do not lean upon anything, or act as if you wanted to. Do not change your attention suddenly from one part of your audience to another; to do so looks as if you were troubled, and the audience

will be tempted to look around and have their interest diverted. Do not do anything to weaken your position or to attract attention to yourself. Do not overdo your efforts to be natural and easy. Conceal your art. Try not to use your handkerchief. Do not scratch your head. If you must glance at the clock, do not advertise the fact. *Let your self-control manifest itself in poise.*

Proper Breathing. Poise aids breathing. When one stands erect, with shoulders well back, chest elevated, and chin drawn slightly in, he is in the best attitude for proper breathing. Proper breathing means deep breathing, through the nostrils. "Getting out of breath" is both a cause and a result of nervousness. It means that one does not fill the lungs sufficiently to furnish the air needed for vocalization. One cannot speak without an ample supply of air in the lungs any more than he can play an organ when the bellows are empty. Deep breathing alone enables one to produce rich chest tones. Take deep breaths regularly, making them coincide as far as possible with the natural pauses in speaking, and you will not get out of breath, nor have to resort to short, irregular breaths, which invariably affect both the quantity and the quality of the vocalization. When one acquires the habit of breathing deeply at all times, he will find no difficulty in breathing properly while speaking.

Never breathe through the mouth. It means a lack of breath control and it results in dryness of the mouth, rendering speech both difficult and of a poor quality.

Vocalization. While vocalization properly belongs to elocution, a few simple suggestions must here be given.

Vocalization is actual speaking. It means such a use of the vocal organs as to produce sounds effectively; that is, so that others may hear distinctly and be pleased. The voice is the means of conveying thought from one mind to another orally. The voice is the most wonderful musical instrument in the world. It is capable of marvelous development. When one knows how to use his voice he can impress his hearers far more than a writer can influence his readers. Consequently the speaker has a great advantage over the writer.

What we have already spoken of—the matter of self-control, poise, proper breathing—constitute favorable conditions for speaking, but nothing more. Without the actual speaking they are of little avail.

Some few people are endowed with good voices; most have to train their voices. He who has the good natural voice, of course, has a great advantage over him who has not, but training will accomplish astonishing results for all. The child begins with child's talk, naturally, but if he is properly taught he will soon learn to get over such careless expression. The only difficulty is that so many think they can speak when they cannot. They do not begin to use their voices up to their capacity. This is often due to carelessness and slovenly habits of speaking; sometimes it amounts to having what is called "an impediment" and to stuttering. These defects, generally accompa-

nied by excessive nervousness, tend to make one self-conscious and to exaggerate his defects. He gets discouraged. He feels that he can never learn to speak and often gives up trying. But there is no need for discouragement. One needs to take himself in hand, face his problem, exert his will, and gain mastery of his powers of speech. It can be done.

If one practices clear enunciation and articulation in all his speaking, he will gain control of his voice and learn to speak. If, however, he has allowed himself to fall into bad habits, he will need more strenuous treatment. He will need to get away by himself, preferably out of doors, and practice vocal exercises. It has become hackneyed to refer to Demosthenes, but still his overcoming by putting pebbles in his mouth and shouting to the waves of the sea ought to encourage all who would overcome their defects. One of the best teachers of oral expression of a generation ago, a man connected with a leading university, used to take his boys out into the woods far from a house or any sign of civilization, and have them run through the musical scale, pronounce the vowels, then difficult consonants, then difficult words, such as have been called "lip twisters," and finally he would have them speak sentences, over and over, until they mastered them, and they could go through a whole speech. That man's pupils learned to speak. Learning to speak is largely a matter of overcoming defects in the use of the vocal organs and then in developing facility and power in the full use of those organs.

Two Aims in Voice Training. The two aims in voice training are to produce the desired sounds *clearly* and *agreeably*. To accomplish the first aim, you cannot do better than follow the example of the teacher mentioned in the preceding paragraph. The chief cause of the lack of clearness is keeping the mouth too much closed, so that one mumbles, giving forth an indistinct sound instead of a definite one. If the throat is contracted, if the jaw is set so that we might call it "heavy" and unwieldy, if the teeth are kept too close together, the column of air coming from the lungs is interfered with and fails to produce the sound it should. The lips, the teeth, the tongue, the palate, all unite in determining the kind of sound produced. They might be likened to the stops of an organ. They must be under control, easy and immediate control, or they may hinder the very thing one wants to produce by their aid. At first do not think of words, but of sounds represented by syllables. Run through the musical scale, the vowels, the alphabet, all conceivable kinds of combinations of vowels and consonants, always aiming to produce clear and distinct sounds and keeping at it until you can produce not only sounds, but can control and combine them into speech. Sound is produced by the column of air passing between the vocal cords, but it is only sound, differing but little from the sound produced by animals. Man can control, and combine, and accentuate, and modify these simple sounds, until he can produce the elements of speech: vowels and consonants. The vowel, or open sounds, are made by

changing the relative positions of the various speech organs, while the consonant sounds are produced by repressing and restricting the vowel sounds. Hence the need of practice to acquire skill and even mastery in producing these primary sounds, the elements of speech, and then in going on until one can master the combination of vowels and consonants into words. After that the combination of words into sentences and the sentences into the larger elements will be comparatively easy. Manifestly, though, the first step is to limber up the mouth and to learn to change its shape so as to produce, unerringly, the elements of speech.

Enunciation and Articulation. When we come to words, made of syllables, which in turn are combinations of vowels and consonants, we see the need of enunciation and of articulation, which are often used synonymously, but should be distinguished. Enunciation means speaking each syllable distinctly. You enunciate, for instance, a word of one syllable, as *I*, *a*, *it*. Articulation means the distinct utterance of a series of syllables, in such a manner as to show their combined effect, making them into a word. Proper articulation enables one to give the syllables their full value, and prevents the common error of carelessly slighting some syllables in the middle of the word and, more commonly, at the end. He who has learned to articulate never says *er'ry* for *every*, or *comin'* for *coming*.

Pronunciation. Pronunciation goes a step further than articulation, and indicates which syllables are stressed, or accented, by making them more emphatic

than the rest of the syllables. Pronunciation is partly a matter of law and more a matter of usage, and authorities differ concerning the correct pronunciation of many words. The pronunciation favored by any reputable dictionary, such as the *New Standard,* the *Century,* or *Webster's New International,* is always sufficiently authoritative for all except those finicky persons who speak of *the* dictionary, meaning the one they know superficially, and who do not know that authorities differ. A most valuable book on pronunciation is Phyfe's *18,000 Words Often Mispronounced.* Its chief value is that it gives the pronunciation preferred by the majority of authorities, and where the differences are marked and significant the authorities are given. Phyfe's book has the added advantage of being small and of saving one the trouble of consulting several dictionaries.

Pronunciation, while not a matter of life and death—since there is no absolute standard—is of sufficient importance to receive much more attention than it commonly does. When one is careless or inconsistent in pronouncing his words, his hearers are likely to infer that he is careless in other matters too. Hearers who stop to question about "queer" pronunciations lose interest in the thought of the speaker. Consequently the matter of pronunciation assumes a greater importance than is at first apparent. It is always safe to take the pronunciation given the preference by Phyfe. It is never wise to use original and *bizarre* pronunciations for the sake of being different. Such a practice

always prejudices an audience against a speaker. Consult a good dictionary, or Phyfe, whenever in doubt. Study selected lists of words commonly mispronounced. Remember that usage is constantly changing and that recent authorities are best. Settle once and for all the pronunciation of such common words as *in'teresting;* never say *interest'ing*; never say *i'llustrate* for *illus'trate.* Remember that the tendency is increasingly in favor of *ī'solate* instead of *ĭs'olate,* and of *adverti'sement* instead of *advĕ'rtisement.* Learn by practice to enunciate separate syllables, to articulate combinations of syllables, and to pronounce combinations of syllables, by taking note of the one to be specially stressed or accented.

Practice in enunciation, articulation, and pronunciation will eliminate such hindrances to clearness as *breathiness,* which is caused by allowing too much air to escape through the vocal cords. This is due to lack of control of the breathing. Careful breathing, while practicing vocal exercises, will enable one to use just the amount of breath to produce the desired sound. Another hindrance to clearness of vocalization is *throatiness,* which is caused by tightening or contracting the throat so as to produce a rasping sound disagreeable to one's hearers and tiring to oneself. This is sometimes called "minister's throat," because so many ministers do not know how to relax and open the throat and prevent the tension which wears them out and hinders their clear enunciation. Much throat tension is caused by nervousness. Straining the voice by speaking in an unnatural tone also causes it. The remedy is to

practice such sounds as tend to open the throat and to make it a passage from the lungs. He who talks from the chest never tires his throat or his audience. Practice syllables and words requiring the prolonging of such vowel sounds as *oo*. Byron's words are excellent for this purpose:

"Roll on, thou deep and dark blue Ocean—roll!"

Another bad habit to overcome in order to secure clearness of tone is called nasality, or the nasal twang. It is produced by any nasal obstruction and by an improper use of the palate and tongue. When the soft palate is drawn down, or when the back part of the tongue is raised, the proper use of the nasal cavities as resonators is not secured, and the nasal "twang" results. The way to correct this defect is to practice forming sounds which tend to keep the back of the tongue down. Exercises which give flexibility to the tongue and the lips will aid here. Practice the *ng* sound.

So much for clearness in vocalization. Next, notice how to secure the quality of agreeableness.

The Pleasing Voice. The human voice is an expression of the personality of the speaker. It may be even the reflection of the soul. Everyone knows the immeasurable difference between the voice of the wholly uncultured and vulgar person and the refined and cultured. Even in the commercial world one returns to the store where the clerks have a pleasing way of speaking, while he avoids those who are gruff and harsh. The public speaker who succeeds must learn

not only to be heard and understood; he must win by the quality of his voice. He must understand the music of language; he must know the value of tone, and avoid monotony.

The defects already mentioned as fatal to clearness—breathiness, throatiness, and nasality—are equally displeasing to the ear and the aesthetic susceptibilities of the hearer. Hence the double reason for overcoming them.

Self-mastery must be carried to the point where it includes such control of the organs of speech that one can speak with ease. The state of mind and of the nervous system have a great effect upon speaking. When one's mind is at ease concerning his speaking, he can be alert, confident, and enthusiastic concerning what he has to say. He can speak attractively, eloquently, effectively.

Modulation and Adaptation. We have seen, while studying the qualities of rhetoric, that the quality of elegance, or beauty, depends upon the adaptation of the treatment to the subject. The same holds true here. The first essential of pleasing speech is adaptation of the voice to the subject. Most people do adapt their voices to their subject in ordinary conversation. When they speak in public they often become strained and artificial. They do not discriminate between different kinds of subjects. They become monotonous and are ineffective. When one is at ease and *feels* his subject, he naturally adapts himself, voice and all, to it. The careful speaker knows the intellectual value

and feels the emotional value and the aesthetic value of what he has to say. *His purpose is to convey the same values to his hearers. To do so he modulates his voice so that it connotes the emotion back of it.* Modulation is changing the tone to make it harmonious with the heart of the speaker and with the subject upon which he is speaking. The good speaker has sufficient range of tone to enable him to express any subject effectively, by making his meaning clear and his emotion forceful. He can put himself in the place of another and express the other's meaning and feelings as if they were his own. He can adapt himself to all kinds of subjects and show it in his tone; he can adapt himself to Hamlet's soliloquy, the Sermon on the Mount, Patrick Henry's speeches, Tennyson's *The Brook*, Poe's *Raven*, and to anything else he may find in literature or in his own heart.

The following are the commonest qualities of tone:

1. *The Pure Tone.* The pure tone is clear, smooth, and round. It is the ordinary tone of the well-trained voice and of the person of refinement. All the breath is vocalized; there is no breathiness, no harshness, no nasality, no suggestion of unpleasantness. The pure tone is natural in all ordinary expression of thought except where it is accompanied by strong emotion, *e.g.:*

"Grow old along with me!
The best is yet to be,
The last of life, for which the first was made:
Our times are in his hand
Who saith, 'A whole I planned,
Youth shows but half; trust God: see all, nor be afraid!'"

2. The *orotund* tone is the full chest tone, deep and rich. It is appropriate for the utterance of the loftiest emotions. It is speaking "right out" with full force, by means of the open vocal organs used to their fullest extent and yet under complete control. The orotund tone is appropriate for such passages as rise to the heights of eloquence. It is like the tone of the full organ, all stops out. It is like the singing of a grand-opera singer rendering the noblest passage of a grand opera. This grand style should not be attempted unless the occasion is appropriate. There is little occasion for it in the classroom. To use it there leads to ridiculous effects. It becomes mockery. But orations, sermons, great poetry, and impassioned speeches in dramas, offer abundant occasion for its use. Though the occasions are rare, the demand is sufficient to warrant cultivating this tone, so that one can give the fullest utterance of his deepest and his loftiest emotions.

Note the following passages from the masterful speeches of ex-President Wilson:

> "For us there is but one choice. We have made it. Woe be to the man or group of men that seeks to stand in our way in this day of high resolution, when every principle we hold dearest is to be vindicated and made secure for the salvation of the nations. We are ready to plead at the bar of history, and our flag shall wear a new luster. Once more we shall make good with our lives and fortunes the great faith to which we were born, and

a new glory shall shine in the face of our people."

—Woodrow Wilson: *Flag Day Address* (1917)

"*The world must be made safe for democracy.* Its peace must be planted upon the tested foundations of political liberty. We have no selfish ends to serve. We desire no conquests, no dominion. We seek no indemnities for ourselves, no material compensation for the sacrifices we shall freely make. We are but one of the champions of the rights of mankind. We shall be satisfied when those rights have been made as secure as the faith and the freedom of nations can make them. . . ."

"It is a distressing and oppressive duty, gentlemen of the Congress, which I have performed in thus addressing you. There are, it may be, many months of fiery trial and sacrifice ahead of us. It is a fearful thing to lead this great, peaceful people into war, into the most terrible and disastrous of all wars, *civilization itself seeming to be in the balance.*

"*But the right is more precious than peace, and we shall fight for the things which we have always carried nearest our hearts—for democracy, for the right of those who submit to authority to have a voice in their own governments, for the rights and liberties of small nations, for a universal dominion of right by such a concert of free peoples as shall bring peace and safety to all nations and make the world itself at last free.*

"*To such a task we can dedicate our lives and our fortunes, everything that we are, and everything that we have, with the pride of those who*

know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured.

"God helping her, she can do no other."

—Woodrow Wilson: *War Message* (April 2, 1917)

3. A third quality of voice or tone is the *tremulous*, which is marked by vibrations giving slight variations of pitch in the utterance of a word. It is useful, like the tremulous tone of the violin, to express emotions, and when used with discretion and sparingly it is very effective. It is used to express pathetic sentiments, such as those of grief, pity, sympathy, tenderness, and the like, and also to express excitement, the tones of the aged, and uncontrolled joy.

It should be used in reading the first stanza of Keats' *Eve of St. Agnes*:

"St. Agnes Eve—Ah, bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limped trembling through the frozen grass."

It is appropriate for parts of Arnold's *The Forsaken Merman*:

"Call her once before you go—
Call once yet!
In a voice that she will know:
'Margaret! Margaret!'
Children's voices should be dear
(Call once more) *to a mother's ear;*
Children's voices wild with pain—
Surely she will come again!"

4. The *aspirated tone*, produced by articulating the breath instead of the voice, is also called the whisper-

ing quality. It is effective in expressing great intensity of feeling too deep for complete utterance. Contempt, scorn, rage, and sometimes wonder and fear, are best expressed by the aspirated tone where the voice seems hushed almost to silence by the very intensity of the feelings.

To practice this tone, whisper in a large room, as if trying to reach an imaginary hearer at a distance. With open throat, breathe deeply, and aspirate the voice.

Use the aspirated tone in uttering the unutterable, the secret, the mysterious, and the like.

For examples notice:

To express secrecy and terror, Macbeth used the aspirated tone in the following:

"I've done the deed! Did'st thou not hear a noise?"

To express wonder and fear, Poe uses the tone in *The Raven*:

"But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word 'Lenore!'
This I whispered, and an echo murmured back the word 'Lenore!'
Merely this and nothing more."

To express scorn, note Caponsacchi's words concerning Pompilia in *The Ring and the Book*:

"No matter for the sword, her word sufficed
To spike the coward through and through: he shook."

To express an almost inexpressible awe Lanier used the following:

"Ye lispers, whisperers, singers in storms,
Ye consciences murmuring faiths under forms,
Ye ministers meet for each passion that grieves,
Friendly, sisterly, sweetheart leaves."

5. The *guttural tone* is the opposite of the orotund, and is appropriate to express hatred, loathing, defiance, and the like. It is used to express the feelings of the low, the stingy, the malevolent, and the fiendish. The guttural tone may be cultivated by practicing the utterance of the throat consonants, the *g* and the *k* sounds. Practice with words in which these sounds predominate; then, assuming the feelings appropriate, vocalize other words in a guttural way. Such sounds contract the throat and so prevent the utterance of pure tones that are open and resonant. When one is choked with rage, the attempt to utter a word will produce the guttural tone.

For examples read those passages in which Lady Macbeth speaks of unsexing herself; in which Macbeth would have "the stars hide their fires and see not his black desires," etc. Note also Shylock's words:

"How like a fawning publican he looks."

6. The *falsetto* tone is an unnatural one, in which the voice is used beyond its range, and when it breaks, as in extreme surprise, in screams of pain or abject terror, and in imitating children and the aged. It is the tone marked by lack of mental control, by shrillness, and by artificiality.

Example:

Shylock. "Hath a dog money!"

. . . . . .

"Fair sir, you spit on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog and for these courtesies
I'll lend you thus much moneys?"

Other tones, sometimes mentioned, are the *pectoral*, which is less constrained than the guttural, and is used to express remorse; and the *nasal* tone, used in expressing the peculiarities of the Yankee dialects.

There is also what is known as the *connotative* tone, by means of which the speaker intimates that certain words used are to be considered as expressing "more than meets the ear"; that is, that they are used in an unusual sense, possibly with a double meaning, suggesting some marked connotation, *e.g.:*

The word "courtesies" in the quotation from the *Merchant of Venice*, illustrates the connotative tone (see above).

Pitch. Besides tone, it is essential to define and illustrate pitch, which means the relative position of the voice as measured by the musical scale. Each voice has its normal pitch, and the pitch which is above the normal and that which is below the normal. Pitch is used to give variety and so increase the power of expression and to avoid monotony. The normal pitch is used in ordinary, unemotional conversation, and in any utterance which is commonplace. It indicates calmness and composure. If one uses no other pitch

he cannot hope to be effective, especially if he reads or speaks of emotional matters in the same way. When one feels the emotions of joy, anxiety, enthusiasm, or any passion, the vocal cords vibrate more rapidly and a higher pitch results. Commands naturally suggest a higher than normal pitch. When Cassius says to Brutus, for instance:

"Do not presume too much upon my love;
I may do that I shall be sorry for,"

one would read the lines with a rising pitch.

When, on the other hand, one voices what is serious, grave, solemn, or sad, he naturally lowers the pitch, as in the following:

"Earth to earth, ashes to ashes, dust to dust."

. . . . . .

"Duncan is in his grave;
After life's fitful fever, he sleeps well."—MACBETH

"I am the resurrection and the life; he that believeth on me, though he die, yet shall he live."—BIBLE

The stronger the feeling the lower the key.

"It is finished."—BIBLE

"The rest is silence."—HAMLET

"When faith is lost, when honor dies,
The man is dead!"—WHITTIER: *Ichabod*

Inflections or Slides. Variations of the pitch of the voice above or below the normal pitch are called inflections or slides. They are the means by which emphasis

is secured and regulated. One would soon tire of any speaker if he did not constantly vary his pitch of voice. One never finds it easy to listen to monotony of any kind. But it is a delight to hear one speak when he makes himself impressive and at the same time uses melody to bring out the beauty inherent in words and in the voice. He who can properly manage his inflections can both move his hearers and please them.

Kinds of Inflections. There are three kinds of inflection, the upward, or rising inflection; the downward, or falling inflection; and the double inflection, which combines the rising and the falling. This is also called the circumflex.

The *rising inflection* is an upward movement of the voice during the enunciating of a word. It is indicated by the acute accent mark, ′. The rising inflection denotes doubt, hesitation, or incompleteness of expression. The voice rises to introduce an idea or to present something for consideration. The rising inflection is generally used upon a word preceding a pause within a sentence, which indicates the incompleteness of meaning, and it is used in asking questions.

"Shall I know your answer?"

The *falling inflection*, marked by the grave accent, ̀, is used to denote decision and completeness of expression. It signifies finality and hence is used on the last word of a declarative sentence. When used within the sentence, to mark a pause, it also indicates completeness, but of a less pronounced degree. This inflection is usually appropriate before pauses marked by semi-

colons and colons as well as periods, and sometimes where there is no punctuation, provided the word so stressed indicates some degree of finality.

The Circumflex Inflection. The rising and falling, or falling and rising inflection, indicates a double idea. The voice moves uncertainly, up and down, or down and up, to indicate a similar action of the mind. This inflection is used in ironical expressions and wherever there is a double meaning, as in puns.

"Things have been *strangely* borne. The gracious Duncan
Was *pitied* of Macbeth: marry, he was dead:
And the right-valliant Banquo *walk'd too late;*
Whom you may say, if't please you, Fleance kill'd,
For Fleance fled: men must not *walk too late.*

. . . . . .

How it did grieve Macbeth! did he not straight,
In *pious* rage, the two delinquents tear,
That were the slaves of drink and thralls of sleep?
Was not that *nobly* done? Ay, and *wisely* too."—MACBETH

The italicized words should be rendered with the circumflex accent to indicate the irony.

Rate of Speaking. Rate is another means of varying the effect of speaking and of getting away from possible monotony. It has, however, a close relation to force and to pitch, and materially helps in interpretation of the meaning back of the words. There are five rates: the normal, which is used in natural speech; the fast and the very fast, which mark moderate or excessive degrees of excitement and enthusiasm; and the slow and very slow, which mark, respectively, seriousness, dignity, and control; and profound thought, reverie, meditation, and the like.

The normal needs no illustration.

Fast:

"Oh, to be in England now that April's there."—Browning

Very fast:

"Who will come a-sailing on the dark-blue Forth,
Who will come a-sailing when the wind blows North,
Beating out from harbor with a three-reefed sail,
Reaching to the Eastward in a good half-gale?"

—"The Firth of Forth," from *Children of Fancy*,
by Ian B. Stoughton Holborn

Slow:

"And all my days are trances,
And all my nightly dreams
Are where thy gray eye glances,
And where thy footstep gleams—
In what ethereal dances,
By what eternal streams."

—*To One in Paradise:* Poe

Very slow:

"To be or not to be,—that is the question."

"Sunset and evening star, and after that the dark."

"Holy, holy, holy, Lord God Almighty!"

However rapidly one speaks, he should not speak the individual words too quickly lest he fail to enunciate properly and so fail to be heard.

Pauses. Pauses in speaking are like rests in music. They are essential for effectiveness. The ordinary pauses, which mark the grammatical structure, and are indicated by punctuation marks, also indicate emphasis, and so aid in interpretation. Punctuation is

even more necessary in speech than in writing. The various minor pauses within sentences and at the end of sentences, together with the major ones at the ends of paragraphs, help materially in making a listener understand. They also serve as rests and give time for proper transitions to be felt.

Rhetorical pauses are still more important than grammatical ones, for they are the ones which make the emotional appeals and so add force and proper emphasis.

The rate of speed must always be determined by a mastery of the thought and emotional content of whatever is to be given orally. The same is true concerning pauses. It is possible to make them even more effective than the spoken words if properly placed in a speech, as in the case of Mark Antony's speech over the body of Cæsar.

Vocal Emphasis or Force. We have seen that emphasis is a matter of position and is affected by the kinds of words used and by figures of speech. But one must know how properly to emphasize by the use of the voice. To fail to do so is to misinterpret what the words are intended to express. Force, or word-emphasis, is gained by stressing particular words or groups of words. It is closely connected with the quality of the tone. The amount of force used must further be determined by the size of the room and the size of one's audience and the occasion. Ordinarily one should use just enough force to be heard without undue effort on the part of his listeners. Shouting is always bad, for it

gives the impression of a waste of energy, a lack of control, and it may easily become ranting. On the other hand, a weak, effeminate or affected voice is wholly ineffective. If a speaker knows his powers, knows the psychology of audiences, and has common sense, he can manage the matter of force, provided that he fully understands his subject so that he knows what should be stressed.

Full force should be used when one would arouse his audience to enthusiasm, make a point emphatic, or carry his listeners along with him at his own pitch of emotion.

"With dying hand above his head,
He shook the fragment of his blade,
And shouted 'Victory!—
Charge, Chester, charge! on, Stanley, on!'
Were the last words of Marmion."

—Scott: *Marmion*

"Wha for Scotland's king and law
Freedom's sword will strongly draw,
Freeman stand, or freeman fa'
Let him follow me!"

—Burns: *Bannockburn*

Subdued force is best where one would give the impression of earnest calmness, of reserve, of controlled emotions, of deep sympathy, and the like

"Eternal Spirit of the chainless Mind!
Brightest in dungeons, Liberty! thou art,
For there thy habitation is the heart—
The heart which love of thee alone can bind;
And when thy sons to fetters are consign'd—
To fetters, and the damp vault's dayless gloom,
Their country conquers with their martyrdom,

And Freedom's fame finds wings on every wind.
Chillon! thy prison is a holy place,
And thy sad floor an altar—for 'twas trod,
Until his very steps have left a trace
Worn, as if thy cold pavement were a sod.
By Bonnivard! May none those marks efface!
For they appeal from tyranny to God."

—*Sonnet on Chillon:* BYRON

Care should be taken to make all emphasis appear natural; never artificial or forced. Transitions from one degree of force to another should also be carefully made, avoiding abruptness. Let there be no apparent straining after effect, no melodramatic overdoing of any scene described, no ridiculous interpretations. The matter of poise is important in its relation to emphasis. Poise suggests mastery, reserve, a promise of readiness to rise to any occasion ready to meet it adequately. Let there be no dawdling, but always evidence of vitality.

In reading poetry one should remember that he *is reading poetry*, and that there is a more or less recurrence of stress which aids in the reading. In prose one is put more upon his own resources to find what is to be stressed, and how. But study of the thought and the emotional appeal will help one over the difficulty. Remember, however, that no two speeches are necessarily stressed alike. Let there be a study of each by itself, according to its own purpose, taking account of its own peculiarities. And let the same speech be studied anew when it is to be given to another audience under different conditions. Let the whole speech be

so mastered that its parts may be given their own proportionate force and emphasis, ever remembering that the emphasis of the parts is to be subordinated to the emphasis of the whole speech.

Gesture. Gesture, like style, is the man. Like style, it becomes ineffective and objectionable when it is mechanical or artificial. Hence, the old method of having a teacher mark a manuscript indicating just where in a speech gestures were to be used, and what kind, now seems wholly inadequate, for it produces the very results gesturing should prevent. Speaking might far better be wholly unaccompanied by gesturing than by having the artificial and unnatural kind.

The fact that motion pictures convey so much meaning without words is the best possible proof of the power of gesturing when it is well done. There is no doubt but that appropriate gestures have a place in adding to the effectiveness of a speech.

Effective gesturing is not something added to a speech. It is the whole personality, using the whole body, in a harmonious attempt adequately to express its thoughts and emotions. The voice appeals to the ear, and through the ear to the emotions; but the speaker's hands, feet, face, whole body, have an effect nearly as great upon the eyes, and through the eyes upon the emotional nature, of the listener. Thus, poise is not only a kind of gesturing, but a most complex combination of gesturing which cannot be ignored. In this large sense, gesturing is the simplest and often most effective kind of sign language, corroborating

what one otherwise says. Get away from the idea that gesturing is confined to the use of the hands and arms. It is the result of a natural impulse to use the whole body in harmonious action, or repose, to give the fullest possible expression to one's thoughts and emotions.

Look at the matter negatively, for a moment, if further proof of the value and the power of gesturing is needed. When a speaker makes an inappropriate, or incongruous, gesture, such as pointing down when he is speaking of the opposite direction, or such as standing in a slovenly or lazy way when the nature of his words connotes a position of alertness and forceful dignity, the effect of what he says is more than overcome by his attitude—his gestures. If there is such power in bad gestures to hinder a speech, there must be a corresponding power in good gestures to make a speech effective. There is really no neutral position. Even though one may never move his hands, he gestures with the rest of his body whether he is conscious of it or not. The thing to do, then, is to learn how best to use this power beneficially.

Gestures are usually grouped in three classes: those of *location*, those of *illustration*, and those of *emphasis*.

(a) *Gestures of location* are to indicate the position of an object or an idea. It is the simplest form manifested in children when they point to what they want. It should be used rarely. When used naturally and not obtrusively, it is effective. It is ridiculous to carry it so far as to point upward whenever the Deity is

referred to. On the other hand, it is natural and appropriate to glance upward when one's thoughts take that direction.

(b) *Gestures of illustration* are mostly used to show the effect exerted by some one or something upon some one else. Gestures of this sort are most effective when they are the unconscious expression of one's feelings under the reaction of some event, emotion, or other influence.

(c) *Gestures of emphasis*, as the word signifies, are to intensify the meaning of words or thoughts. Here the action should accompany the utterance of the word emphasized. In strong assertion and forceful argument what is known as the descending gesture should be used; in expressing lofty sentiments the ascending gesture is appropriate; while in expressing emphasis upon more ordinary sentiments the horizontal gesture is used.

Common sense, good taste, and real interest in one's subject are, after all, the chief determining factors in the matter of gesture. When one has put away his self-conscienceness and gained self-control, his difficulties concerning gesturing, like all other difficulties due to awkwardness, will vanish. Know what you want to say, feel it deeply, then say it naturally, putting your whole being into the act, and you will find that the matter of gesturing has been largely settled.

The last essential of good speaking is to adapt yourself to your audience. A good speaker does this naturally. He feels his audience. Every audience

has a sort of personality of its own which reacts upon the speaker. Some are, as a whole, sympathetic; others antagonistic. Some are predisposed in favor of the speaker and his subject; some are skeptical; others are indifferent. When a speaker finds his audience in sympathy with him and ready to listen, his problem is easy. He is among friends, as it were, and all he has to do is to give his message in a straightforward manner.

When, however, the audience is antagonistic there is a real problem. The purpose of the speaker is to win the audience, to arouse their interest, and, if possible, to make his message acceptable. In this case, adapting himself to his audience means that he must not show that he is conscious of their antagonism. He must not show any antagonism toward them, nor even feel any. He must calmly accept their difference of opinion and then in a frank and tactful manner, without too much of an argumentative spirit, give his message. If the message is good and well given, he will at least partially succeed in convincing his hearers of its worth. Frankness and tact are the elements that count in such cases as this.

The indifferent audience is the hardest to manage. An antagonistic audience is at least negatively interested. They are awake and on the alert, even though it be only to find fault. But that is far better than being indifferent. The indifferent audience must be aroused and thoroughly awakened, shocked if necessary, so as to get their attention. When, however,

attention is secured, the tactful speaker may develop the attention into interest and then proceed to give instruction with fair hopes of having it received. The speaker must be master of the situation and never allow the interest to lag for a moment. There are many instances recorded where those who have "come to scoff, have remained to pray," and where those who thought they had no interest, or did not think about the matter at all, have been aroused into good listeners. A capital illustration, not of a group, but of one person, is the Bible story of the woman of Samaria (St. John 4:4–36), where the woman was at first wholly indifferent and then antagonistic, but, under the tactful influence of the speaker, she soon not only listened. but accepted the truth of what she heard.

It is always wise for a speaker to learn all he can about his audience beforehand to enable him to prepare himself in advance. If he can master the leading principles of the psychology of crowds, so much the better. If, when one faces his audience, he discovers a person, or a group, who are indifferent, it is well to talk directly to them until their attention is secured—until they have been put upon a par with the rest of the audience. The speaker must be "all things to all men," during the first few moments of speaking if he would get the right start to enable him to convince his hearers.

Practice in Oral Composition. Opportunity for practice in applying the principles of oral composition is offered constantly. All conversation is oral composition. If you are careful to master yourself and to

acquire poise in all your speaking, if you always speak distinctly and agreeably, you will not encounter many difficulties when you have to speak more formally—when you have to "make speeches." If you think of the so-called "speeches" as talks that require a little more care than ordinary conversation they will seem less difficult. There is no good reason why a pupil who can recite well in mathematics or history for three minutes should conjure up difficulties when asked to talk for three minutes on a subject assigned in an oral composition class. One exercise is no more speaking in public than the other. Try the method of Samuel Johnson, who felt that whenever he had anything to say he must make it the supreme business of the moment.

Make every recitation, in every subject, an exercise in oral English. Make every interview with every stranger you have to address an occasion to speak the very best you can. Make every speech you have to give in your society or club an exercise in speaking for results—an experiment in trying your powers. Make all your talk count, and you will find the transition to more formal speaking an easy and natural one—a new challenge to all your powers of expression—and you will gain in the mastery necessary to make new finished products of effective oral expression.

Reading Aloud. Reading aloud is a neglected kind of expression. Children in grammar schools frequently read tolerably well, but when they reach the high school they not only show no improvement, but they often

seem to deteriorate. This is due to the false notion that reading is a grammar-school affair that, when they reach the higher school, it is to be looked upon as a thing accomplished and of the past only. This indicates a most deplorable state of affairs.

The high school is not the place to rest satisfied with one's previous attainments in reading; it is the place to study to advance more and more toward perfection in reading.

Reading aloud is not the simple matter some think—not merely pronouncing words in sequence. Reading aloud is one of the most difficult, complicated, and important functions an educated person can exercise. What is it? This: **reading aloud is entering into the atmosphere of a writer, comprehending his meaning fully, feeling his emotion sympathetically, and then interpreting it all so adequately as to make a listener understand, feel, and appreciate the author's message.**

The only real reading aloud is interpretative reading. Any other so-called reading is a travesty. The commonplace, dead-level flatness of much that goes for reading, but which does not fully express the author, is unjust to him, unworthy of the reader, and unfair to the listener.

It requires study to get the full meaning of the printed page, it requires imagination to read between the lines and get the full connotation and force of a writer's emotional appeal; but many readers go as far as this and yet fail to interpret. They fail because they are

afraid to "let themselves go," to give full expression to their emotions. Consequently they hesitate to read a dramatic passage dramatically. It is another instance of self-consciousness hindering self-expression. But all this may be remedied if you heed the instruction given in this chapter. Study to apply the principles of effective oral expression to your reading aloud and you will find it of very material help in all oral expression. Daily practice in reading aloud is of inestimable value. Read especially poetry and the drama. Make all your reading count.[1]

Declamation. Declamation is a valuable form of oral exercise. It is valuable because it offers an excellent opportunity to give an oral interpretation to another's meaning. Declamation should be cultivated as a part of one's oral training, but the "speaking of pieces" should not stand in the way of the far more valuable exercise of preparing one's own speeches. Outside of school and the entertainment platform, the demand is for original speeches and oral training should emphasize that more practical kind of work.

The word *recitation* seems to be gaining in popularity over *declamation*, but the most favored word to-day is *reading*, which has come to connote all the better qualities of the other two and which, for the most part, avoids their artificiality. Dr. Henry van Dyke, one of the most successful teachers of literature as well as producer of literature, once referred to himself as

[1] For a full and adequate treatment of this subject, consult Professor S. H. Clark's *Interpretation of the Printed Page.*

"a teacher of reading." It is also true as a great scientist once said, "It is a great thing to be able to read a page of English."

We now turn to some of the practical forms of original addresses.

Kinds of Speeches

Announcements. One of the commonest kinds of short speeches is the announcement of new forms of school activities, coming events, such as a school play, "school paper day," conducted by the English department, the participation of the school in some public event, and the like. Such speeches offer excellent practice because they necessitate great condensation to keep within the time limit and because they offer opportunities for earnest and persuasive presentation. Such speeches should be carefully planned and practiced orally before presentation. In planning, keep in mind all the fundamental rhetorical principles; and in delivery be guided by the essentials of good speaking, already explained.

Introductions. Have a definite plan. Be brief. Keep yourself in the background. Keep in mind the fact that you are to help make the one who is about to speak get in touch with his audience. Show the fitness of the speaker to handle the subject, enlarge upon the subject just enough to whet the appetite of the audience, give some idea of the pleasure in store for the audience, *but do not overdo it.* Always seek to avoid fulsome praise and vain flattery. No speaker wants

such an introduction. Even though you might say much in honest praise, leave it to the audience to discover how great a treat they are getting. Be careful to state clearly the speaker's name and subject. The slightest error in such matters is often most embarrassing. One to three minutes is all that should ordinarily be taken to introduce the speaker. The audience is always impatient at such times. Do not bore them.

After-dinner Speeches. Here there is great variety. Subjects differ as much as the kinds of groups which consent to be talked to after having been feasted. For the most part, such groups want to be entertained, and expect speeches of a highly complimentary nature enlivened by humor. The audience is in good humor and will tolerate almost any speech, consequently many have grown careless and seem content to give wholly impromptu speeches that are not worth listening to and which bore even a good-natured audience. A reaction, however, has come, and banqueters are more and more demanding "a feast of reason," something worth while, something carefully prepared, brief and to the point.

If the banqueting group consists of a number of friends gathered for mutual admiration and a pleasant evening, and if the speech is by one of their own number, any subject of interest to the group, or to several in it, is suitable. It should have sufficient interest to warrant it and should be seasoned liberally with good stories. Good-natured personalities are often acceptable. If, on the other hand, the speaker is a guest of

honor who has been asked to speak upon an assigned topic, he should prepare most carefully and give a straightforward address worthy of a lecture hall. He may begin with a few pleasantries, but he will use them only as an approach toward his weightier subject.

It is getting to be more and more the custom to discuss the most important matters around a banquet table and have the best available speakers. During the Liberty Loan campaigns it was the custom in many cities for the committees to do much of their planning and much of their arousing of enthusiasm after noonday luncheons. It proved most effective. Such practices are opening the way for turning to the best of uses a practice that was formerly less worthy.

The toastmaster has a difficult task. He must be a master of the situation. He must know all the speakers and something about their subjects. He must be of ready wit and possess a large sense of humor. He must present each speaker tactfully so as to connect the various speeches as he would assemble the various parts of one speech. He must be able to add the spice of variety and to cover any slight unpleasantness that may arise and keep the whole program interesting and attractive. And finally he should bring the speechmaking to a close before his companions are tired out.

The Oration. Strictly, an oration is the chief speech on some important occasion, a carefully prepared speech of considerable length. The oration generally combines all the forms of discourse, including persuasion. The *exordium* is usually explanatory, and the

peroration an appeal for action and an exhortation based upon the argument presented in the body of the oration. Narration and description are used to enrich and embellish the speech. The best oration of the deliberative kind is Cicero's *For the Manilian Law*, while Burke's *Conciliation Speech* holds first rank among modern achievements.

The oration differs from the essay, or long thesis, in that it is carefully planned for oral presentation, by using periodic sentences, parallel constructions, climaxes, short sentences, euphonious words, and striking figures of speech such as are capable of strong and effective oral presentation.

The Lecture. The formal lecture is practically identical with the oration. The informal lecture may be anything from a classroom address to one that barely falls short of being an oration.

Other Forms of Speeches. Of the many other forms of speeches a mere enumeration must suffice:

Class day address
Class president's address
Valedictory
Presentation speech
Address of acceptance
Address of welcome
Farewell speech
Inauguration speech
Rally speech
Sales speech (giving attention to commodity and to customer)
Stump speech (for votes)
Nominating speech
Impromptu speech
Repeating a story from memory
Book reports

In all these exercises plan with care what you want to say, how you can best say it effectively, that is clearly and agreeably, and adapt yourself to your audience, then deliver your speech.

For practice in oral composition the following exercises will be found suggestive in giving variety of instruction and in arousing sufficient interest to aid both in overcoming self-consciousness and in gaining self-control.

(a) *Conversation.* Remember that real conversation does not consist of the constant use of monosyllables and that each one who speaks is supposed to add something of interest to all and something which he, perhaps, can add better than anyone else. Remember, also, that courtesy does not allow anyone to monopolize the conversation; that good listeners are essential to good conversation. Imagine the class to be a group of friends seated around a fireplace with nothing to do but to talk. Let some one begin by recounting his camping experiences and then let all join in conversation upon that subject. (Select another subject if desired.) (Conversational exercises will be found very beneficial for beginners in oral work because it is the form in which one may most easily forget himself and give his attention to the work of the class. This may be made more formal by conducting a symposium.)

(b) *A Club Meeting.* Organize the class into some kind of club — literary, scientific, political—and then conduct a meeting. During the business session attention should be paid to parliamentary procedure, following some recognized authority, so that every one may learn how to participate in such meetings and how to preside. Then have a regular program with speeches, declamations, readings, discussion, etc.

Close in regular form with reading and adopting of minutes.

(c) *A Legislative Body.* Organize the class into a city Common Council, State Legislature, Congress, or the English Parliament, and proceed to transact business and to pass laws. In each case the procedure should be as near as possible to that of the kind of body the class is imitating. Such exercises may be made to assist in the mastery of such other studies as history and civics. In proposing bills and in discussing them, an excellent opportunity is offered for oratory and debate if the class takes the precaution of dividing itself among the various political parties when it organizes into a legislative body.

(d) *Board of Directors of a Corporation.* Where it is possible to obtain information as to methods of procedure oral composition work may be made to serve the purpose of giving instruction in business methods while affording training in public speaking. In connection with such a meeting of a board of directors, it is possible to combine practice in salesman's speeches. Have a representative of an advertising agency, an insurance company, or a large manufacturing concern, appear before the board of directors and present his case.

(e) *A School Faculty Meeting.* Such a meeting might serve the purpose of discussing vital school affairs from the viewpoint of the pupils and be made most interesting. Discuss courses of study, cases of discipline, interscholastic contests, literary and ath-

letic, and plans for a school entertainment or for commencement.

(f) *An Editorial Staff of a School Paper.* Conduct an imaginary meeting at the beginning of the school year with election of editors for the various positions on the staff, such as Editor-in-chief, Business Manager, Athletic Editor, Funny Man, etc. Elect new members to the staff after discussion of their qualifications. Discuss the policy of the paper: the number and kinds of departments, exchanges, prize-story contests, ways and means of selling the papers, number of issues, etc.

(g) *A Mass Meeting.* Here the class represents the whole school assembled to discuss a school enterprise, such as an appeal to the Common Council for an addition to the building, a new gymnasium, etc., or the advisability of forming new literary societies, the control of fraternities, etc. Here again is an opportunity for drill in parliamentary procedure.

(h) *After-dinner Speeches at a Banquet.* Let the banquet be that of a club, of the faculty, of the class, or of a patriotic society, such as the Sons of the American Revolution. Be careful to select the right one to preside as toastmaster. Let one be the guest of honor with the principal speech. Have other prepared speeches and a few impromptu speeches. Have a presentation speech, presenting a gold watch or a purse of gold to one of the members for some service done the club, etc., and an appropriate speech of acceptance. Do not bar out humorous speeches, but endeavor to have the humor genuine.

(i) *A Court.* Some one is to be tried for some ridiculous and imaginary crime. Elect or appoint a judge, a court clerk, a prosecuting attorney, and a counsel for the defense. Let them be a committee of arrangements, acting with the criminal, to arrange for witnesses, etc. Let the rest of the class act as jury, which should elect its own foreman. Such a class exercise should be carefully worked up. It furnishes great variety of opportunity for practice in public speaking.

(j) *A Prize-speaking Contest or a Debate.* The class conducts the contest. A limited number speak or debate; the rest act as judges, or part as judges, and part as visitors.

(k) *The Presentation of a Simple Play.* This will require much time for rehearsals and is rather ambitious. For a small class, however, it is recommended for the farewell meeting of the oral composition class.

(If the suggestions given above are followed there will be little time and little need left for such regulation exercises as reading aloud, at sight, or after preparation; declamations and impromptu speeches; and debates. All these are more formal and less capable of arousing interest than the method we have outlined. Besides, all these kinds of practice are included, with the added advantage of being made parts of programs, etc.)

The following suggestions, formally approved by the New York State Regents, comprise a plan for graded work in oral English for the four years of the high school course. This plan may be used by itself

in the place of the suggestions already given or as an alternative plan.

First Year. The aim in teaching oral English in the first year of the high school, is to get pupils to guard their speech against careless enunciation, slang, local and provincial expressions, and other habits characteristic of the illiterate and of those who know better but whose practice is not in keeping.

Emphasize the fact that all speaking should be tested by good usage in oral expression.

Try to cultivate self-mastery, poise, proper breathing, and vocalization, with special attention to speaking clearly and agreeably. Give attention to modulation, to tone, pitch, force, and the rate of speaking. Begin work in interpretative reading. Explain the fundamental principles of gesturing.

For specific class work give instruction and personal guidance in simple conversation upon assigned subjects; call for reports of things observed by the pupils, for book reports, newspaper reports of notable events, impressions of prominent people; have a series of declamations once round the class; have simple oral narratives of personal experiences; descriptions of simple scenes, buildings, games, and people; explanations of simple processes, and preliminary work in informal argumentation upon subjects well within the ability of the pupils.

Make all oral work attractive, so that all will enjoy it, and at the same time see its practical bearing.

Let first-year oral work prepare for the higher grades.

Second Year. Narration; original stories. Simple plots, various themes. Personal incidents, humorous and otherwise. Selected anecdotes and jokes. Description as involved in narration. Informal description.

Informal argumentation and persuasion. Propositions relating to matters pertaining to school life; *e.g.*, urging boys to try for athletic teams, for school and interschool intellectual contests, to develop school spirit, improve school order, etc.

Brief speeches preliminary to written themes on current events within and outside of school. (The use of newspapers; how to find the various things in it, etc.) Oral practice in condensation of long articles, making abstracts, digests, excerpts, etc.

Reading aloud, after preparation and at sight.

Descriptions of increasing difficulty, as year advances.

Throughout the year have occasional conversation days, being careful to explain what constitutes good conversation.

Third Year. Informal discussion of leading articles in such papers or magazines as *The Independent*, *The Outlook*, *The Review of Reviews*, *The Literary Digest*, etc. Divide class into groups, with group leaders, to divide work among members of group.

Practice in conducting a meeting in accordance with Parliamentary Law. How to make a motion, speak on a motion made, preside, etc. Begin with simple meetings, such as class meetings, literary societies, etc.

Always emphasize Articulation and Enunciation.

A few exercises in dramatization of scenes from such

works as *Silas Marner, David Copperfield, A Tale of Two Cities,* etc. Have dramatization followed by presentation in class.

More difficult descriptions, with attention to use of major and minor details, first impressions, etc. Make description effective in narrative.

More advanced informal discussion, drawing subjects from other studies and from current topics.

Explanation of processes—how to make things and do things.

Begin more formal discussion, dividing the class into "sides" for discussion of debatable questions.

Offering resolutions in deliberative bodies, speaking upon the same. Increasingly difficult problems, within the knowledge of the pupils, to be debated and passed upon.

Review of story-telling with special attention given to arousing interest by making the most of the "point," keeping ever in mind the application of the fundamental rhetorical qualities—Unity, Coherence, and Proportion.

Fourth Year. Reading selected poems aloud (after study, outside the class), giving attention the selection by putting a premium upon good, fresh, and vital poems and by discrediting trite and hackneyed ones.

Occasional declamations or orations drawn from topics connected with the study of literature, or from matters of current interest, but of greater difficulty than those discussed last year.

Impromptu three to five minute speeches on topics

drawn from larger subjects previously assigned for reading.

Oral book reviews. A symposium on "Good Reading."

Continued discussion of magazine articles, if such are used.

Formal argumentation. Brief-making. Speaking from briefs. Class debates (class divided into two parts) on propositions drawn from Burke's *Conciliation Speech* and upon school problems.

More difficult oral assignments in Narration, Description, and Exposition suited to the advancing powers of the pupils.

Informal discussions of large subjects upon some phase of which written essays are to be assigned later, —*e.g.*, "Thrift," Humane Treatment of Animals, the work of the Charity Organization, various public movements, Higher Education, The Large *vs.* the Small College, Co-Education, Public *vs.* Private Schools, The Relative Value of Cultural and Industrial Subjects.

Exercises to show that poetry must be read aloud.

Exercises in interpretative reading.

Vocal culture: enunciation, inflection, pronunciation, expression of feeling.

Dramatic reading. Point of view of characters interpreted, etc.

More difficult exercises in parliamentary practice. Imaginary meetings of City Council, the State Legislature, trial by jury, mass meetings. Meetings to consider and adopt a constitution.

Addresses of welcome when a distinguished guest comes to town.

After-dinner speeches; eulogies on men of note; oral reports of addresses in school assembly, giving points and impressions.

To the Teacher

Be sympathetic, but remember that sympathy is not to militate against firmness. Give special attention to timid pupils: they need it and probably deserve it. Do not allow the good speakers to monopolize all the time of the class. Help pupils to overcome their self-consciousness by giving them a little psychology.

Begin your work in each class with conversation, as in a familiar circle, then go on to more formal and more difficult forms of oral composition. Keep ever before the class **the practical value of learning to express one's ideas orally.**

CHAPTER VII

NARRATION

Everybody loves a good story. From the time when the child asks his mother for a story beginning "once upon a time," and when a fairy tale satisfies, down to reminiscent old age, the story furnishes one of the best forms of entertainment. Stories please because they are about people who are doing things in interesting situations. The human interest and the action give them a compelling force.

Narration is **that form of discourse which relates, concretely, particular events, in a definite order, and in such a manner as to arouse and to hold the interest of the listener or reader.** Even if the ultimate aim of a story is to give information, the author's immediate purpose is so to appeal to the feelings and to the imagination as to please. Hence, narration deals with events and with the persons concerned with them, rather than with ideas. It seeks to give impressions of reality through a vital presentation of facts about interesting people. A story is successfully told when it stimulates the imagination to a real interest in the events related; this interest is assured only when the material is handled concretely.

Kinds of Narration. There are three kinds of narra-

tion. First, that which relates bare events, just as they occurred, but without any attempt to make them interesting, the simple chronicle, for record only. Under this class we have the ship's log, minutes of meetings, and diaries. Second, that which gives information and is best illustrated by the so-called newspaper story, where the point, or climax, is put in the headlines to attract attention. This method suffices in giving news, for many readers are content with the bare headings without details. They get the point in the easiest possible way. The third kind of narration is not content with a mere record; it seeks to state the facts interestingly, to give them a semblance of life, and to relate them in language of charm. This is *literary narration*, and in this form we are especially interested.

Point of View in Narration. The first thing to settle when planning to tell a story is the point of view of the narrator. **In narration, the point of view is the mental attitude of the narrator,** and is determined by his relation to the story. The narrator may be the chief character in the story as in *Lorna Doone, Treasure Island,* or *David Balfour;* he may be a minor character, as in Conan Doyle's *Sherlock Holmes* stories; he may be a power behind all the characters, seeing all they do and even knowing their inmost thoughts and motives, as in *The Old Curiosity Shop.* This omniscient point of of view, as it has been called, is the natural one for the creator of a story, but it is thought objectionable by some; a fourth point of view may be called that of the compiler or editor. Chaucer uses this method in

The Canterbury Tales. After introducing his characters he has each tell a story which he records. Sometimes the compiler simply collects and arranges a series of letters without comment, as in Smollett's *Humphrey Clinker* or Jean Webster's *Daddy Long Legs.* Again, the author may claim to have found an old manuscript, which he edits and gives to the public, as Washington Irving did with *Knickerbocker's History of New York.* For practical purposes these various methods of telling a story may be reduced to two—the internal or autobiographical, and the external or author's point of view.

The important thing for beginners is to select some one definite point of view and then adhere to it throughout his story. The simplest is the autobiographical, but it should not be used exclusively.

Material of Narration. Narration employs nearly every kind of material, but it uses it sparingly, not as much, but as little as possible. What has been previously said about the selection of material in general must here be reiterated in particular. Nowhere else is it so necessary to plan and select with great care as in telling a story. An observing pupil, who has been asked to write about an experience which he really knows, will invariably make the mistake of giving in his narrative a complete record, thereby defeating his purpose. To guard against this we must again emphasize the need of careful selection of striking details.

Literary narration aims at interest. More than that, it aims at interest culminating in what is called the "point" of the story. The better that "point,"

which is revealed in the climax, is brought out, the better the story. Having the "point" constantly in view, the writer must decide which incidents are significant and essential to lead up to the "point," and then jot them down in a plan of the story. These essential incidents must then be arranged in the best way to show that they inevitably lead to the climax. This may be the chronological order in simple narration or it may be the logical order in more complicated stories. Whichever order promises to secure the best results, should be selected. Incidents that are dramatic, that have in them forces that demand further consideration, will always be found the most valuable. Reject all material that does not decidedly lead toward the climax.

The old ballads best illustrate the kind of stories that endure and it needs but little study to reveal what has made them last for centuries. For instance, take *Bonnie George Campbell*:

BONNIE GEORGE CAMPBELL

"Hie upon Hielands,
And low upon Tay,
Bonnie George Campbell
Rade out on a day.
Saddled and bridled
And gallant rade he;
Hame came his gude horse,
But never came he!

"Out came his auld mither
Greeting fu' sair,
And out came his bonnie bride
Rivin' her hair.

Saddled and bridled
And booted rade he;
Toom hame cam the saddle
But never came he!

"'My meadow lies green,
And my corn is unshorn;
My barn is too big,
And my babie's unborn.'
Saddled and bridled
And booted rade he;
Toom hame cam the saddle,
But never cam he."

This is not a story. It is not a story in the sense of being a completely developed story. In another sense, it is a perfect story, for the pathetic point is made and just enough incidents are graphically given to show why such a climax, with such sad results, *had* to come. More details might have been used and those that were used might have been developed at almost any length, resulting in a long story. But it would not, of necessity, have been better. As it is, it is a perfect illustration of selection, using enough to make an intense appeal to the feelings and suggest a world of material for the imagination to work upon.

Ballads, which are not the work of single authors, but the unconscious growth from the hearts of the common people, so well illustrate what selection should be, that we refer to another ballad, still better known: *Sir Patrick Spens.*

SIR PATRICK SPENS

"The king sits in Dumferline toune,
Drinking the blude-red wine;
'O whar will I get guid sailor,
To sail this schip of mine?'

"Up and spak an eldern knicht,
Sat at the king's richt kne:
'Sir Patrick Spens is the best sailor,
That sails upon the se.'

"The king has written a braid letter,
And signed it wi' his hand,
And sent it to Sir Patrick Spens
Was walking on the sand.

"The first line that Sir Patrick red,
A loud lauch lauched he;
The next line that Sir Patrick red
The teir blinded his ee.

"'O wha is this has don this deid,
This ill deid don to me,
To send me out this time o' the yeir,
To sail upon the se!

"'Mak hast, mak haste, my mirry men all,
Our guid schip sails the morne':
'O say na sae, my master deir,
For I feir a deadlie storme.

"'Late, late yestreen I saw the new moone,
Wi' the auld moone in hir arme,
And I feir, I feir, my deir master,
That we will cum to harme.'

"O our Scots nobles wer richt laith
To wut their cork-heild schoone;
Bot lang owre a' the play wer playd,
Thair hats they swam aboone.

"O lang, lang, may their ladies sit,
Wi' their fans into their hand,
Or eir they se Sir Patrick Spens
Cum sailing to the land.

"O lang, lang may their ladies stand,
Wi' their gold kems in their hair,
Waiting for their ain deir lords,
For they'll se thame na mair

"Haf owre, haf owre to Aberdour,
It's fifty fadom deip,
And thair lies guid Sir Patrick Spens,
Wi' the Scots lords at his feit."

This is one of the most famous of all the old ballads. Why? Because it is so concrete, so definite, so intense, that it makes us throb with interest. The most striking and essential incidents are selected and then so handled as to lead directly to the destined climax. It is easy to see what few details are used; it is almost as easy to imagine what other details might have been employed. If, however, we examine the few used, we at once see that not one of them could have been spared. If we estimate those that might have been used, we readily see that they would not add to the interest sufficiently to warrant their use and, moreover, they readily suggest themselves to the imaginative reader.

One single, strong impression is far better than a long-drawn-out story which has little or no effect.

The version of *Sir Patrick Spens* which we have quoted contains eleven stanzas. It is the generally used version; accepted as the best. There is another version which contains fifteen stanzas more, furnishing other details. It tells why they went to Norway, some trouble they had there, and how they tried to save the ship when the storm struck her, but the story is no better; the impression is not so strong. The shorter version continues to make the greater impression and is the one most often read. Thus we

see the importance of proper selection and how selection means omission—elimination of the unessential.

Thomas Hardy, the great novelist and author of many novels of unusual interest and power, once told the present writer, when asked why he had stopped writing novels, that he had done so because he now felt that he could say more in four pages of poetry than in four hundred of prose. Long novels, with detailed accounts of many incidents happening in many places and through a long period of time, have their place; but it is the short, intense, concrete story of one fundamental intention, that best illustrates the need of selection of material.

The Introduction in Narration. Formal beginnings do not improve narration, for they tend to deaden interest at the moment when it should be made most lively. And yet, certain information must be given at the outset if the attention of the listener or reader is to be aroused. It is always best to give this information naturally, spontaneously, and strikingly. While a set formula soon becomes commonplace and dull, still the narrator must answer, or at least give a promise of a full answer to be given later, the following four questions, called the four "W's," who, where, when, why? The reason for these answers is fundamental and psychological. The mind must have certain definite things to grasp before it can lend itself to a story about anything; in a word, give attention. It is well to note how all successful stories, which do get and hold our attention, begin as we have indicated. After reading

the following "beginnings" you may test their adequacy by asking yourself if sufficient interest is aroused to make you desire to continue.

The Iliad begins:

> "Achilles' wrath, to Greece the direful spring
> Of woes unnumber'd, heavenly goddess, sing!
> That wrath which hurl'd to Pluto's gloomy reign
> The souls of mighty chiefs untimely slain."

The Æneid begins:

> "Arms, and the man I sing, who, forc'd by Fate,
> And haughty Juno's unrelenting hate,
> Expell'd and exil'd, left the Trojan shore."

The Ancient Mariner begins:

> "It is an ancient Mariner,
> And he stoppeth one of three.
> 'By thy long grey beard and glittering eye,
> Now wherefore stopp'st thou me?
>
> "'The bridegroom's doors are opened wide,
> And I am next of kin;
> The guests are met, the feast is set;
> May'st hear the merry din.'"

The Courtship of Miles Standish begins:

> "In the Old Colony days, in Plymouth the land of the Pilgrims,
> To and fro in a room of his simple and primitive dwelling,
> Clad in doublet and hose, and boots of Cordovan leather,
> Strode, with a martial air, Miles Standish the Puritan captain."

Stevenson thus introduces us to *Treasure Island*:

> "Squire Trelawney, Dr. Livesay, and the rest of these gentlemen, having asked me to write down the whole particulars about *Treas-*

> *ure Island* from the beginning to the end, keeping nothing back but the bearings of the island, and that only because there is still treasure yet to be lifted, I take my pen in hand in the year of grace 17—, and go back to the time when my father kept the 'Admiral Benbow' Inn, and the brown old seaman with the saber cut, first took up his lodging under our roof."

Uncle Tom's Cabin begins:

> "Late in the afternoon of a chilly day in February, two gentlemen were sitting alone over their wine in a well-furnished dining parlor, in the town of P——, in Kentucky. There were no servants present, and the gentlemen, with chairs closely approaching, seemed to be discussing some subject with great earnestness."

And, finally, Poe begins *The Cask of Amontillado* in this manner:

> "The thousand injuries of Fortunato I had borne as I best could, but when he ventured upon insult I vowed revenge."

These introductions are copied at random out of all kinds of stories, long and short, ancient and modern, in prose and in verse, and yet they are all alike in containing, or in indirectly suggesting, enough of an answer to the "four W's" to make anyone alive to the doings of human beings in all sorts of conditions, want to read on.

They are all good introductions, but no better than hundreds of others. But they do more than answer the four questions; they give some hint of what the story is about, of the environment or setting of the story, of the mood of the narrator, and of the possible dénouement. In a word, they make us ask more questions than they answer; they arouse our interest, they excite our feelings, and give a promise of something worth while if we continue to read.

Motivation. There is no use of telling a story unless the reader or listener is made to feel an irresistible impulse to follow it to the end. This cannot be left to chance. It must be carefully planned from the outset. In every properly constructed story there comes a point of intensified interest, furnishing the dynamic force which surcharges the whole of the story, increasing as the end approaches. The earlier this comes in the story the better.

There are many ways of describing this moment. Some call it the "incentive moment," but we prefer a stronger statement. It is best considered as *the dramatic germ from which all the action grows.* It is the motive which is of sufficient power to cause certain definite results to follow. Given such a motive, the results *must* follow. It is more than incentive, more than exciting; *it is energizing, it is motivizing.* It is the power which sets the story going, and which promises an ending that is in keeping. It will set going other motives which, in turn, may repeat the process, but it is the important center of motivation because it starts the

process. The chief essential of the introduction of a story, then, is its motivation.

Its very importance may lead some to overdo the statement of it. The motivation must be made evident, so that there is no doubt about its genuineness, but it must be veiled, as it were. It must be a promise, yet somewhat vague and indefinite. It must tell that there is to be a revelation, but it must not reveal too much. There must be an element of suspense to arouse attention, to stimulate it into interest, to intensify that interest until nothing but the dénouement can satisfy it. Study the wording of the motivation so as to make it a real appeal, a challenge.

In the quotation from Stevenson's *Treasure Island* there is motivation in the title itself, *Treasure Island*, but interest is deepened when it is said that the bearings of the island cannot, for the present, be divulged, and by the mention of the "brown old seaman, with the saber cut." That saber cut seems to suggest things. Its connotation is very large. A better introduction could not be conceived for such a story as *Treasure Island.*

Poe's introduction to the *Cask of Amontillado* is equally good. We now quote the first two paragraphs to give the motivation:

> "The thousand injuries of Fortunato I had borne as best I could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a

> threat. *At length* I would be avenged; this was a point definitely settled—but the very definiteness with which it was resolved precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes the redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.
>
> "It must be understood that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation."

The Cask of Amontillado is a perfect work of art as far as the construction of the short story goes. Some will not like the theme, but the handling of it is perfect. Here, in these two paragraphs, we have such motivation as sets the reader off in haste to find the fulfillment of the promise vaguely given. Here we have perfect motivation; it suggests much; it conceals much more.

Simple Narration. Simple narration is relating a series of events growing out of the initial situation when it is so undramatic that it does not lead to other situations. Simple narration usually follows the chronological order. It has no plot; that is, there are no obstacles or other retarding influences. It moves rapidly to an obvious conclusion which can be readily accepted without question or explanation. Anecdotes, minor incidents, brief biographical sketches, and

travelogues, are suitable subjects for simple narratives. In a word, all narratives in which the use of complicating material is avoided are classed under this heading. Such simplicity as leads to perfect clearness is the most notable characteristic. The following anecdote illustrates simple narration:

> "A Binghamton, N. Y., newspaper tells an amusing anecdote of a German lad recently arrived in this country. Having occasion one day to assert his positive knowledge of some matter under discussion, he declared that he knew it as well as he knew that he was living. 'How do you know you're alive?' jokingly asked a friend. 'I know it by my nickles,' replied the young Teuton. The oddity of the reply produced much laughter, especially when it was discovered that by his 'nickles' he meant his five senses."

Plot Narration differs from simple narration in that it becomes complex by the introduction of obstacles to be overcome. The initial situation is but the first of a series in each of which, up to the turning point, new and more difficult obstacles are found in the way, or in which the various threads of the story get more and more entangled. In plot narration the simple chronological order of events is no longer possible, nor does the story move on toward a foregone conclusion, foregone as far as the reader is concerned The various threads of the story necessitate a going back over the same period of time to tell different little

stories whose convergence at certain points make new situations, or new knots to be untied. The logical order supersedes the chronological; events are considered not in the order they occurred, but in such a way as to bring out their relation to each other in the light of the law of cause and effect. Having determined what the climax is to be, the governing principle determining what incidents and what situations shall be used, is logic. The word "because" comes into use. Incidents are useful only "because" they are the result of what has gone before, or because they they are the cause of what is to follow, or for both reasons. This is the "logic of events" and is true to life.

It is easy enough to place obstacles in a character's way. That is not the problem. The problem arises in making him overcome the obstacles while remaining true to his character and without performing miracles. It is easy to have one man's story become confused with that of others; it is difficult for the author to maintain the law of unity and be clear, and to maintain the law of coherence and not lose the thread of the story, while handling conflicting elements.

The law of proportion must be rigidly observed in plot narration by keeping all minor plots properly subordinated to the major plot, lest they attract to themselves more than their share of attention. Good plot construction demands clear thinking and constant practice.

Plot Development. It must be kept in mind that the

plot of a story is the plan by which the writer works in his attempt to produce a certain definite effect upon the reader. The writer knows from the start what the outcome is to be; the reader does not. He reads to find out. If, however, his interest is not aroused very early in the story, if there is not sufficient evidence, motivation, that the story will increase in interest to the end, he will stop reading. The first essential, then, in all narration where the "point" of the story is the reason for telling it, is to develop the plot sanely and artistically. The writer must not take too great liberty, must not presume too far upon the good nature and patience of his reader. While melodramatic plots may have their place, it is a relatively small one. They are not always "sane," and they often fall short of being artistic, that is, of being well proportioned and of possessing the quality of elegance.

A prime essential in plot development is to learn to maintain "the fitness of things" in the story If the initial incident has given the story adequate and suitable motivation so that the reader cannot get away from the challenge it contains, if it "sets things going" and leads to even more dramatic situations, making "confusion worse confounded," there will be abundant action. Here if you are not on your guard, the plot may run away with you. The law of "the fitness of things" will hold you within bounds. It is not "fitting" to complicate the plot too much, employing more incidents, more hard situations, than are necessary. "Hair-breadth escapes" and "thrilling

adventures" should be as rare in stories as they are in the kind of life you are depicting. When they are too freely employed in a story, cheap melodrama is the result. In the "good" story, things are not overdone. There must be that reserve characteristic of good poise everywhere. A few situations, properly related and interrelated, lead logically to the inevitable conclusion. Too many situations and too many minor incidents make the story so drag as to confuse the issue or so overshadow it as to ruin the story. Stop the complicating process in plot development before it begins to pall upon the reader. Gradually introduce the resolving forces so that, one after another, the obstacles are overcome and the climax and the dénouement are so reached as to fulfill the promise given in the motivation. If you have been careful in selection, in arrangement, and in observing the "fitness of things" you will succeed.

Shakespeare's *The Merchant of Venice* not only illustrates the important problem of complicating the plot; it also reveals how even a master may err. The play is a delightful romantic comedy. The main plot is the winning of the hand of Portia by Bassanio. If Bassanio had had money and if Portia's father had not handicapped her by compelling her to rely upon some suitor's luck in choosing the right casket, there would have been no plot, no play. Bassanio would have gone to Belmont, Portia would have accepted him, and, in due time there would have been a wedding.

How did Shakespeare complicate the plot? First by

making Bassanio's financial embarrassments drive him to his friend Antonio, who was willing to help him but his money was tied up in his ships and their cargoes. So Antonio goes to Shylock, a Jew money-lender and bitter personal enemy, who sees the opportunity to revenge himself upon Antonio. Hence the matter of the bond—a trap to catch Antonio.

With the money borrowed from Antonio, who borrowed from Shylock, who borrowed from Tubal, Bassanio goes to Belmont, where he easily overcomes the other obstacle by choosing the right casket.

It is a universal law that all subplots should be kept subordinate to the main plot. Shakespeare violates that law, for even Zeus nods, and allows the minor "bond plot" so to overshadow the main plot as to endanger its success. The strong personality of Shylock seems to have, for the moment, carried the great dramatist away from his purpose of writing a comedy, and in the trial scene the play verges upon tragedy. But the tragedy is averted. Shakespeare masters the situation by having Portia save the day in a most charming, if utterly impossible, manner. Shakespeare saves the day by a hair's breadth. Shylock departs, defeated. The last act is pure comedy and delightful.

This is our point: Shakespeare could save the situation. But it is not safe for most people to allow minor plots to overshadow the main plot, lest in trying to save themselves they so lack verisimilitude as to cause their readers to give up in despair.

Edgar Allan Poe's Requisites of the Short Story.

According to Edgar Allan Poe, the first to formulate the essentials of the short story, the five essentials are: First, *totality*, by which he meant that it must be so short and compact that it can be read at a sitting, and hence easily comprehended as a whole; second, *immediateness*, by which he meant that it should aim at a single effect and that everything should contribute to that aim; "if the very initial sentence tend not to the outbringing of this effect, then it has failed in its first step"; third, *compression*. "In the whole composition there should not be one word written of which the tendency, direct or indirect, is not to the one preestablished design"; fourth, it should possess *verisimilitude*, that is, it should be within the range of possibility; fifth, it must have *finality*. It must give the impression of beginning with the opening sentence and ending with the last, that when the story is ended the matter is closed.

Let these suggestions from the master, Poe, guide you in your short story writing. And if you will heed the following words from another critic of the short story, you will find your task easier. "The great artist is he who knows how to interest without fatiguing us; who gives us just enough knowledge of his theme to invest with overwhelming significance what he chooses to reveal; who makes one's imagination the confederate of his own by leaving us to supply much which he only suggests."

Completing Stories. A good practice in plot construction may be found in completing stories. Let the

teacher read a few pages of some short story that is not known to the pupils. Do not tell the name of the story, or the author, and do not read more than enough to get the story well started with all the principal characters introduced. Then have the class complete the story as they think it should be, or might be completed, in view of the opening, the motivation.

Poe is said to have figured out the end of Dickens' *Barnaby Rudge* after reading the first few chapters. Dickens died, leaving one of his greatest novels only half finished, *The Mystery of Edwin Drood,* and his son and others have since completed it. A few years ago a group of English writers worked upon the same story, each offering his scheme for completing it. This practice has ample warrant.

The Paragraph in Narration. Strictly speaking, there are no paragraphs in narration. A long narrative, a story, should of course contain expository and descriptive paragraphs. But narration does not proceed by paragraphs in the way exposition does. And the reason is evident: exposition deals with thoughts, which cannot be developed without carefully constructed paragraphs; narration deals with incidents which are best related in a less formal way. In fact, narration becomes mechanical when one tries to employ the machinery of the strict paragraph developed from the topic sentence. The semblance of paragraphs used in narration indicates only convenient stopping places and transitions from one incident to another. Consequently these con-

venient, superficially marked-off stages in a story are more numerous and shorter than regular paragraphs usually are.

Note the following:

> "The ship began to show the first signs of breaking up: hammered to death by the sea, she discharged the oakum from her opening seams, and her decks began to gape and grin fore and aft. Corpses of drunken sailors drowned between decks now floated up amidships, and washed and rolled about among the survivors' feet. These, seeing no hope, went about making up all quarrels, and shaking hands in token of a Christian end. One or two came to Dodd with their hands out.
>
> "'Avast, ye lubbers!' said he, angrily, 'do you think I have time for nonsense? Folksel ahoy! Axes, and cut away the weather shrouds!'
>
> "It was done: the foremast went by the board directly, and fell to leeward; a few blows of the axe from Dodd's own hand sent the mainmast after it.
>
> "The *Agra* rose a streak, and the next wave carried her a little further inshore.
>
> "And now the man in charge of the hawser reported with joy that there was a strain on it.
>
> "This gave those on board a hope of life. Dodd bustled, and had the hawser carefully paid out by two men, while he himself secured the other end in the mizzen top; he had left the mast standing on purpose."
>
> —*Very Hard Cash:* CHARLES READE

Action in Narration. Since narration deals with incidents it must have action or movement. It must get somewhere, and by a definite, though sometimes circuitous, path. The movement may be slow or moderate or rapid; and the speed is always determined by the purpose of the narrator. The movement of a story need not be the same throughout, and rarely is, because the purpose varies. Where the purpose is to develop suspense and intense excitement, the speed is naturally accelerated, and short sentences and appropriate words, such as suggest rapid motion, are used, as in the early part of the *Ancient Mariner* and *The Cask of Amontillado.* In stories of rapid movement, the qualities of unity and coherence are very evident; coherence especially is conducive to speed.

The following brief paragraph illustrates rapid movement in narration:

> "One shove into the current; one short 'coast' as we neared the white spot; one instant of grazing the edge of the rock; one leap; two splashes as we cut through the whitecapped waves; a sudden turn to avoid the wall of rock beyond; a landing to empty the canoe, now full of water, and to take in the Small Boy. That is all! We have made the four-foot leap! Time, thirty seconds!"
>
> —*Canoe Stories;* CHARLES ELBERT RHODES

In a short story of considerable length there must be moments of relaxation, lest the excitement become too intense and defeat the author's purpose. Then the

speed is lessened by bringing in retarding passages descriptive or explanatory in character, and by the use of longer sentences and appropriate words. For instance, after the intense murder scene in *Macbeth,* the porter scene comes as a retarding element, bringing the reader's emotions back to a normal state. Many writers also resort to the practice of carrying the retarding process to the limit by using what is known as retrospective narrative. This not only reduces the speed until it stops; it goes back to a point previous to that indicated in the opening situation, and brings the story up to the present time. For instance, in *Silas Marner,* the story begins with an account of Silas in such an awkward situation that our interest and our sympathy are aroused. Then the author, feeling that her readers will want to know the cause of that situation, goes back to an earlier time, and by means of retrospective narrative satisfies the reader and is in a position to continue the story. The same principle of retrospective narrative is illustrated in *Lancelot and Elaine,* which begins with Elaine admiring the shield of the unknown knight, and then goes back to tell whose shield it is and how it happened to be there. In both cases, it is clear that the author realized that the situation chosen as the initial one was better qualified to arouse interest than an earlier one would have been.

It must not be inferred that a story of slow movement, where there is very little action, is necessarily devoid of interest. Certain kinds of stories are not at all susceptible to rapid movement, and yet are full

of interest. In Poe's *Raven,* the movement is slow throughout. But such movement exactly suits the subject, and the mode of treatment, the character of the man, and his surroundings. And notice how the slow movement is indicated:

"Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,—
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.
'"'Tis some visitor,' I muttered, 'tapping at my chamber door;
Only this and nothing more.'"

The words suggest a leisurely movement, the repetitions do the same, and the uncertainty expressed indicates that such a pace suits the subject and the mood of the narrator.

The skillful story-teller is ever on the alert to acquire a suitable vocabulary to express slow, medium, and rapid movement—leisurely and halting words, repeatedly retarding the action, for stories of intense interest, but slow progress; neutral verbs, adjectives, and adverbs for stories of moderate speed; and action words vividly suggestive of rapid motion. The question of diction has a vital bearing upon effectiveness in narration.

Characters in Narration. However interesting a situation may be, however alluring the plot, their interesting and alluring qualities are due to the human element found in the characters. It is impossible to conceive of either a situation or a plot without characters; so people are, after all, the most essential ele-

ments of narration. People are interesting in themselves, sometimes, but really to know people we must see them in striking situations and see how they act and hear what they say, and, if possible, learn their thoughts. And as a series of situations, arranged according to the logic of events and leading to a definite conclusion, constitutes a plot, it is evident that the chief interest of a story is in following the characters through the story and observing how they master situations, or are mastered by them, and how they stand at the end of the story.

What characters and how many shall be introduced into a story? The principle of unity answers: only those absolutely essential to carry on the story. Needless characters not only tempt the writer to violate the law of unity; they get in the way of the essential characters and tempt the writer to violate the law of coherence as well. And it is equally evident that the law of proportion can tolerate no unnecessary characters. Dickens sometimes, as in *Our Mutual Friend* introduced as many as seventy people into one book, rendering it almost impossible for the reader to follow the thread of the story. On the other hand, dramatists, especially modern dramatists, give a wholesome example to writers of stories who are willing to learn. Economy necessitates few characters; the result is stronger plays. Charles Reade, the dramatic novelist, wrote strong novels because he conceived them dramatically.

Introduction of Characters. There are various ways

of introducing characters, but the method of the dramatist is again the best. Introduce them into the story at the times when they actually enter it. It is far more effective than to line them all up at the beginning before the story commences.

As to the manner of introduction there is a larger option. A common way, especially with the earlier novelists, is to have the author retard the story by means of elaborate descriptions of the character's appearance and dress that the reader might see how they looked, and by equally elaborate expositions to reveal their inner lives and their motives. This is still done. However, the descriptions and expositions are much more brief and more suggestive.

Another method is to have the characters describe each other, or at least have some of them do so. This adds variety and often results in various descriptions of the same character, from different points of view, and imposes upon the reader the duty and pleasure of deciding which description is correct. So, Lady Macbeth describes her husband.

The third, and perhaps the best, method, is to bring in the character with the briefest possible introduction, such as a few words of running comment, and then develop the character by means of what he says and does. This method has the advantage of being economical and indirect. The character grows upon the reader, just as in real life, and the reader is more likely to be on the alert to discover the traits of character as they emerge and to be better pleased with the result

than when he is told what a character is by means of long expository paragraphs.

In using the third method, the writer will naturally select incidents possessing character-revealing qualities. This is always the best way to write biographical sketches. And, furthermore, it helps one to avoid the error of creating stationary characters. The only men whose characters have ceased to change, for better or for worse, are dead men. As the experiences of life affect men's character, so must the plot of a story react upon the characters concerned with the plot, as they do in all of George Eliot's novels.

Another caution to be kept in mind in developing characters is against inconsistency. Let every character always act and speak "in character," as the saying is. Keep him human; keep him sane (unless the purpose is to depict an insane person); keep him true to himself. Too much care cannot be given to the depicting and developing of characters if one would make them real persons instead of types or mere personifications without real life, as in the old morality plays. It was the invariable custom of the great dramatist Ibsen to plan out the whole previous life of the characters in his plays even though the play used only a small fraction of the life of the character. Such studious care pays.

Conversation in Narration. Most people must talk. The law of silence should not be imposed upon them even in books. If the characters in books do not talk they will seem, and be, unnatural. Let them talk. It

will advance the story by properly emphasizing the dramatic elements, as it does in the drama. It will reveal character far better than any description. It will break the monotony, add zest and vividness, and make the characters real and lifelike. Conversation is fundamental to good narration.

So important is it, that we add the testimony of two successful writers. Anthony Trollope says in his *Autobiography*:

> "The ordinary talk of ordinary people is carried on in short, sharp, expressive sentences, which very frequently are never completed, the language of which even among educated people is often incorrect. The novel writer, in constructing his dialogue, must steer between absolute accuracy of language—which would give to his conversation the air of pedantry—and the slovenly inaccuracy of ordinary talkers (which, if closely followed, would offend by an appearance of grimace) as to produce upon the ear of his readers a sense of reality. If he is quite real he will seem to attempt to be funny. If he is quite correct he will seem to be unreal. Above all, let the speeches be short. No character should utter above a dozen words at a breath, unless the writer can justify to himself a longer speech by the specialty of the occasion."

In his *Backlog Studies*, Charles Dudley Warner gives an excellent tribute to the kind of conversation which should be the aim of writers who would be true to life:

> "There is no entertainment so full of quiet pleasure as the hearing a lady of cultivation and refinement relate her day's experience in her daily round of calls, charitable visits, shopping errands of relief and condolence. The evening's budget is better than the finance minister's. . . . I don't mean gossip, by any means, or scandal. A woman of culture skims over that like a bird, never touching it with the tip of a wing. What she brings home is the freshness and brightness of life. She touches everything so daintily, she hits off a character in a sentence, she gives the pith of a dialogue without tediousness, she mimics without vulgarity, her narration sparkles but it doesn't sting, and it gives a new value and freshness to common things. If we could only have on the stage such actresses as we have in the drawing-room!"

There is no doubt about the popularity of books abounding in conversation. The fact that "skippers" do not skip the dialogue is significant. And while it should not be considered a sufficient reason for using dialogue, it deserves consideration. The following general principles will help.

1. Use dialogue whenever it will actually advance the action or reveal character. Never use it for its own sake. Meaningless talk is as bad in a book as in life.

2. Let all conversation be natural, not forced. Let it be absolutely in keeping with the characters, revealing their literacy or illiteracy, their manners, their

refinement, or lack of it, their personal peculiarities and hobbies, if they have any; in a word, let their talk reveal as much of themselves as it would naturally be expected to disclose under the circumstances.

3. Let all conversation be sufficiently striking and valuable to warrant its use. Condense it, lest an exact reproduction tire the reader, or cause the writer to violate principles of unity and proportion. Tone it down, lest some kinds of talk should seem too bad, or too vulgar, or too commonplace. Keep it brief and vital.

4. Make every speech, however short, a complete paragraph, and be careful to punctuate it correctly.

5. Avoid the monotonous repetition of the word "said." Increase your vocabulary and improve your diction by learning at least thirty synonyms of "said," so that each speech may be introduced strikingly and with a *touch of suggestive description* to add vividness. Such words as remarked, remonstrated, echoed, sighed, entreated, expostulated, shrieked, threatened, drawled, hissed, interrupted, murmured, and growled are among the synonyms suggested.

When only two speakers are talking, it is effective occasionally to omit the introductory word.

The Climax in Narration. The fundamental, objective point in narration is commonly called the climax. It is the main incident toward which all the action has progressed, step by step, from the introductory situation. It must be the complete and satisfactory fulfillment of the promise, however vague,

made in the opening situation. In the climax, the interest should reach its height. Suspense gives place to the joy of discovery, the search is over and the treasure is found, the author's fundamental intention becomes the reader's acquisition, the entangled threads are disentangled and the knots are untied, and the story is told.

Make the climax count. Then stop. A long-drawn-out conclusion mars the effect. When the reader is satisfied, leave him satisfied.

The Final Tests of Efficiency in Narration. However carefully one may write, he should never consider his work complete until he has applied the acid tests of rhetoric which must always be used before success is assured, the tests of interest, which is secured by a proper combination of clearness, force, and fitness of style, which, in turn, are achieved by means of unity, coherence, and proportion. As the last three are the most fundamental tests, in most cases it will be sufficient to apply them in the last examination.

The Tests of Unity. Has the whole story unity? Has any material which is not essential been used? Are there any digressions which retard the action without a compensating value in necessary information? Have the paragraphs and the sentences the quality of unity?

The ability to answer correctly the above questions will suffice on the matter of unity.

The Test of Coherence. This is the test concerning arrangement. Do the parts, selected according to the

law of unity, hold together as one undivided whole? Is there an invisible thread binding all the parts together? Do the incidents lead to one another, logically, and continue to do so until the end with ever-increasing interest? Is the relation between the incidents clearly indicated by proper connectives and by logical transitions? If the plot is complicated, are the minor elements so subordinated to the major ones that the subordination is clearly evident? Is the arrangement such as to produce force?

The Test of Proportion. Is the law of emphasis rigidly followed so as to result in a proper balance of parts? Are incidents all so handled as to point forward toward the climax? Are the details developed sufficiently, but no more? Are the incidents emphasized by position and elaboration in accordance with their value in the story, irrespective of their intrinsic value? Is the climax the most emphatic point of the whole narrative? Does the whole narrative appeal to you. at first thought, to be well proportioned?

Dramatization. The drama combines all the forms of discourse, narration, description, explanation, argumentation, and persuasion. Inasmuch, however, as it deals principally with action, the proper place to consider it is in connection with narration. The dramatization of scenes from books and from actual life furnishes excellent practice in analysis of material, in plot construction, in character creation, in assembling of parts, and in presentation. Oral presentations of student-made plays are of great value in oral composition

and in gaining self-mastery. It is always interesting and so furnishes a delightful change from the routine of class work.

The Essentials of the Drama. The essentials of a play are three: the *plot*, which is the plan according to which the action takes place; the *situation*, which furnishes the background and the setting; and the *characters*, who by their words and actions tell the story so vividly as actually to reproduce it. The *plot* outlines what takes place and why; the *situation* gives the picture and answers the question "Where?"; while the *characters* give life and answer the question "Who?".

An interesting plot must contain a series of dramatic situations. *A dramatic situation* is a crisis demanding skillful dialogue and action on the part of the characters of the play to extricate themselves. When the situation is ridiculous and the characters are merely victims of circumstances, the result is a farce resembling *A Comedy of Errors*; when there is a superabundance of romantic and abnormally tragic situations, with thrilling adventures and hairbreadth escapes, we have a melodrama, like *Uncle Tom's Cabin* and most dramatized novels where the scenes are crowded; where the play deals with nearly normal life, without situations involving life and death, and where the humorous elements stop short of the farcical, we have the comedy, like *As You Like It*; and where we find a severe test of the very soul, often involving the death of the body to remain true to an ideal, we have the tragedy, the highest form of literary art, such as *Antigone* and *Hamlet*.

Dramatic situations offer the motives for the actions of the characters. The best way, then, to construct a play, is to decide upon the scene to give the background, the general line of action you wish to represent, and the characters essential for carrying out the action. Having done this preliminary work, plan a series of striking dramatic situations, bringing the characters into relations which demand explanation. As in the story, so here the plot is constructed by placing obstacles in the way of the characters, called complicating the plot. Caution is necessary here lest the plot be too much complicated; unless, of course, you are after farcical or melodramatic effects. The real work of the drama is the getting of the characters out of their difficulties by showing how they overcome their obstacles. The climax is the turning point which marks the beginning of the end. In *Macbeth*, for instance, the turning point is the escape of Fleance, after which Macbeth plays a losing game. The dénouement is the final settlement of the points at issue.

With the exception of the stage directions, plays are entirely in dialogue. In other words, the writer of the play says nothing, aside from giving the necessary directions; he makes the characters describe one another, directly, as Cæsar describes Cassius in *Julius Cæsar*, or indirectly, when the characters describe themselves by their conversation and their action. If a place is to be described, a character does it in conversation with another. If an opinion is to be expressed or a conclusion is to be drawn, one of the

characters must do it naturally in the course of his conversation. In short, the dialogue and the action tell the story, embellish it, and apply it, if any application is necessary, to make its meaning or purpose clear.

By way of getting help from literature, study, or review, some of the plays you have had in class to see how Shakespeare selects dramatic situations, how he develops his characters, and how he makes the play grow from his material. Read also some simple one-act plays to observe how plays are made on a minor scale.

Pageants. Pageants differ from plays in being more spectacular, in making more of processions, tableaux, dancing, music, and the like. They have little or no plot; little or no speaking. They are useful to represent historical and other scenes where much use can be made of effective costuming. The preparing of pageants offers a good opportunity for class work in composition.

Exercises in Dramatization for Practice

Simple scenes from ordinary life: Dramatize five of the following situations:

1. *Scene*—A drygoods store on bargain day.

Characters—A clerk, a floorwalker, a house detective, and three bargain seekers.

Suggestions for action: The three bargain seekers, two of whom are known to each other, while the third is a stranger to them, excitedly maul over the goods on the counter and quarrel for the possession of one article which all want. In the excitement the floor-

walker appears and tries to calm the women. By mistake one has put an article from the counter into her bag, and been seen by the house detective. Make the dialogue suitable, and have the action conform. Make the play something more than child's play; make it a little drama. It should take about seven or eight minutes.

2. *Scene*—The principal's office at school.

Characters—The principal, his secretary, another teacher, and a pupil.

Suggestions for action: The pupil has been brought before the principal by the teacher for a breach of discipline. The principal asks the pupil what defense she has to offer. The teacher gives her version, which is not wholly in accord with the pupil's narrative, and the principal adjusts the case. The secretary writes down all that is said. Reference is made, once or twice, to the minutes as taken down by the secretary. Time, about seven minutes.

3. *Scene*—Any room in which there is a telephone.

Character—A boy or girl.

Suggestion for action: An imaginary conversation with a friend upon some social matter. Make the one-sided conversation lively. It should consist of more than monosyllables and should give ample hints as to what the other person is saying, which, of course, must be inferred. This exercise can be made an interesting monologue of five minutes' duration.

4. *Scene*—A home library.

Characters—Two girls.

Suggestions for action: The girls are pretending to study, for that has been their pretended object in meeting. They try to study for a while, but they wander from their books to a coming dance, sorority meeting, or class picnic, and forget their books. The mantel clock strikes ten; they realize, to their embarrassment, that it is time to part and that their lesson has not been learned. Twelve minutes.

5. *Scene*—A doctor's office with paraphernalia, including X-ray machine.

Characters—A doctor and a man who is very nervous.

Suggestions for action: The nervous man has been sent to the doctor to have an X-ray photograph taken of his jaw. He tells of his trouble and what his dentist has told him about the need of an X-ray photograph. He asks all sorts of questions, revealing his fear of the process, for he has heard of X-ray poisoning. The doctor calms him and takes the picture. Ten minutes.

Think up other scenes and situations for further exercises.

Dramatizing Poems, Short Stories, and Scenes from Books. Exercises of this kind should be studied with greater care, and the plays should be carefully written out, with full stage directions. The suggestions offered are so graded as to give practice in dealing with simple plays with one situation to more difficult ones with several situations and some complications.

1. Dramatize Browning's *An Incident of the French Camp.*

2. Dramatize Browning's *Tray*, bringing in all characters. This should be very suggestive and furnish excellent practice.

3. Dramatize Irving's *Legend of Sleepy Hollow.*

4. Dramatize Irving's *Rip Van Winkle.*

5. Dramatize scenes from *Ivanhoe, Silas Marner, A Tale of Two Cities, David Copperfield,* and *The House of the Seven Gables.* In these cases, be sure to select scenes which offer striking dramatic situations.

6. Dramatize Burns's *The Cotter's Saturday Night.*

7. Dramatize Longfellow's *The Courtship of Miles Standish.* This poem offers unusual opportunities for dramatization. It has several good situations.

8. Dramatize the *Book of Ruth* or the *Book of Esther* from the Old Testament.

9. Make careful selection among short stories you have read for one that offers dramatic possibilities. Dramatize it.

10. Select scenes from *Pickwick Papers* and dramatize them.

Exercises in Planning Pageants

1. Plan a pageant representing the signing of the Declaration of Independence or some other important event in American history.

2. Plan a pageant for Decoration Day.

3. Plan a pageant for Arbor Day.

4. Plan a pageant for Christmas exercises.

5. Plan a pageant for Class Day.

6. Plan a pageant representing local history.

7. Plan a pageant representing America's allies in the Great War.

8. Plan a pageant representing a scene from some story.

Description in Narration. Narration, to be effective, must contain some description. Pure narration may appeal to the imagination, but if some description is introduced the appeal is greatly increased. There is also a psychological reason for introducing description. The mind demands more than the mere facts which tell of action; it craves a picture of the place where the action occurs, of the actors themselves, and at least a suggestion of a description concerning all things men-

tioned in the story. Description, especially impressionistic description, helps to create atmosphere; it adds charm, affords background, and produces clearness and a sense of reality. As all these things are essential to narration, it is safe to say that informal description must not only accompany narration, but be woven in as a part of it. Adjectives and most figures of speech, especially metaphors, are descriptive in character.

The amount of description that may be used without unduly retarding the action depends upon the rapidity of the movement. In the opening stanzas of the *Ancient Mariner*, where the movement is rapid, there is little description, and it is all in the adjectives, which are apt and striking, informal description.

> "It is an *ancient* Mariner,
> And he stoppeth one of three.
> 'By thy *long gray* beard and *glittering eye*,
> Now wherefore stopp'st thou me?'"

In Poe's *Raven*, on the other hand, a poem with slow movement, we still find adjectives giving most of the descriptive touches, but they are very picturesque and aided by equally suggestive adverbs and by metaphors.

> "Ah, distinctly I remember it was in the *bleak* December,
> And each *separate dying* ember wrought its *ghost* upon the floor.
>
> . . . . . .
>
> "And the *silken sad uncertain rustling* of each *purple* curtain
> Thrilled me—filled me with *fantastic* terrors never felt before."

The best writers no longer mass their description, as Scott did, for they know their story cannot be much

retarded without loss of interest. Novels and short stories are now more like plays, in that just enough description is introduced to embellish without impeding the action; enough to appeal to the imagination by suggesting pictures to be glanced at without stopping to study them in detail. Use description, then, when it helps the narration, but never for its own sake.

Exposition and Narration. Exposition is introduced into narration whenever it is necessary to explain intricate situations, characters, and such purely intellectual matters as motives, causes, results, and the like. It is useful whenever the author desires to express an opinion or judgment concerning his characters or what they are doing. But this must be done sparingly. While some exposition is valuable, too much is fatal. Thackeray, for instance, often introduces so much explanatory matter that page after page of *Henry Esmond*, for instance, is more expository than narrative, and the story as a story almost comes to a complete halt. Where the reader can draw his own conclusions it is better to let him do so; he saves time and is better pleased with the result.

The following letter of Carlyle to Lord Houghton illustrates how expository matter may be properly introduced into a letter that is largely narrative:

> "Poor Thackeray! I saw him not ten days ago. I was riding in the dusk, heavy of heart, along by the Serpentine and Hyde Park, when some human brother from a chariot, with a young lady in it, threw me a shower of saluta-

> tions. I looked up; it was Thackeray with his daughter, the last time I was to see him in this world. He had many fine qualities; no guile or malice against any mortal; a big mass of a soul, but not strong in proportion; a beautiful vein of genius lay struggling about in him. Nobody of our day wrote, I should say, with such perfection of style. I predict of his books very much as you do. Poor Thackeray! Adieu! Adieu!"

Argumentation in Narration. In informal argumentation it is quite common to find passages that are good narrative. This is true where a story, generally a very short one, is used to substantiate a point. On the other hand, parts of narratives are often given an argumentative turn. It often happens that, in the course of a story, the narrator will have to record conversation which is argumentative, where one character is trying to convince another. These two facts show how common it is to find the various forms of discourse fused together; to find one form borrowing another to aid in accomplishing its purpose.

The commonest combined use of narration and argumentation is when a whole story is used as a single argument, because, as a whole, it helps to convince one in favor of a certain conclusion. For instance, the Society for the Prevention of Cruelty to Animals finds it most effective to use such stories as *Black Beauty* to enforce the truth they are trying to teach. In such cases, and there are many, the argumentative value of the story lies in its teaching.

In a still more notable way fables, fairy tales, parables, and allegories, all of which are narrative in character, are used to convince more than to entertain, and for that purpose they were written. Their argumentative value is evident, though they may be far from argumentative in form.

When parts of a story are intentionally made to serve the purpose of argumentation, such parts are called generalized narration or argumentative narration. For example, note the following argumentative dialogue from Scott's *Woodstock*:

> "'Alice, my dearest child,' said the doctor, 'bethink you that if I recommend this means of saving the life of the king, at least rescuing him from instant peril, it is because I see no other of which to avail myself. If I bid you assume, even for a moment, the semblance of wrong, it is but in the last extremity, and under circumstances which cannot return. I will take the surest means to prevent all evil report which can arise from what I recommend.'
>
> "'Say not so, doctor,' said Alice; 'better undertake to turn back the Isis than to stop the course of calumny. The king will make boast to his whole licentious court of the ease with which, but for a sudden alarm, he could have brought off Alice Lee as a paramour. The mouth which confers honors on others will then be the means to deprive me of mine. Take a fitter course—one more becoming your own character and profession. Do not lead him to fail in an engagement of honor by hold-

ing out the prospect of another engagement, equally dishonorable, whether true or false. Go to the king himself; speak to him as the servants of God have a right to speak, even to earthly sovereigns. Point out to him the folly and wickedness of the course he is about to pursue. Urge upon him that he fear the sword, since wrath bringeth the punishment of the sword. Tell him that the friends that died for him on the field of Worcester, on the scaffolds, and on the gibbets, since that bloody day—that the remnant who are in prison, scattered, fled, or ruined on his account—deserve better of him and his father's race than that he should throw away his life in an idle brawl. Tell him that it is dishonest to venture that which is not his own, dishonorable to betray the trust which brave men have reposed in his virtue and in his courage.'"

Summary of Narration. Having in mind what narration is and what the different kinds are, it will be well to remember the following brief statements concerning the chief directions for narrative writing.

Remember to select a suitable point of view; to decide who is to tell the story, whether the chief character, a minor character, some omniscient outsider or a compiler or editor. Do not change the point of view without good reason and then let it be known that it has been changed.

Remember that almost anything may be raw material for narrative writing, but that it must be most

carefully selected, principally from observation and experience and from the use of the imagination, and then that it must be carefully estimated as to its value for the purpose in view. Organize the material by arranging it according to a definite plan, then test for unity, coherence, and proportion, and above all for interest. Discard all material that is not really necessary to make the narrative interesting and effective.

Remember the value of beginning right and the importance of the setting and the four "W's."

Remember the value of the *initial situation* and that it must lead to other situations by the logic of events. Heed the motivation so that there may be enough of a promise to arouse the interest.

Remember, concerning Simple Narration, that it must be kept simple.

Remember, concerning Plot Narration, that it is complicated by the introduction of difficulties and obstacles to be removed or overcome, or by temporarily entangling the threads of narration which are later to be disentangled. Remember to be especially careful about the law of coherence while handling conflicting elements.

Remember, concerning plot development, that there must be constant movement toward an inevitable conclusion with a "point." Keep in mind the "logic of events" and the law of cause and effect. Study carefully every step of development, and never forget the law of proportion.

Remember, that in narration the strictly developed

paragraph is not to be sought, lest a mechanical result should make the story too formal. Let the narrative paragraph mark convenient stopping and transition places, to facilitate the reading of the story.

Remember that action is the soul of narration, that the movement must be determined by the purpose of the writer and the kind of story he is telling. Study methods of accelerating and of retarding the action. Study the models given in this chapter, giving heed to the value of a suitable vocabulary as a means of controlling speed.

Remember that all the interest centers around the characters and what they do and say. Study the best literature to find the value of characters. Study your own plan and create such characters as are necessary to make the material of your story live. Be careful about the way you introduce and describe your characters. Cultivate variety.

Remember that if your characters are alive they will talk; then make them talk naturally, yet bearing in mind the artist's prerogative of toning down or toning up conversation so as to avoid giving offense. Condense the speeches. Paragraph and punctuate with care. Avoid the monotonous repetition of the word "said." Select proper synonyms.

Remember to make the ending count. Do not miss the great opportunity you have been seeking all through the story. Remove the obstacles; untie the knots; release your reader from suspense; then stop.

Remember to apply the fundamental rhetorical tests

once more for a final correction and for elimination of faults.

Remember that Description, Exposition, and Argumentation may all be used, sparingly, in narration. But do not let any of them overweigh the narrative itself, or unduly retard the action. Use them where actually necessary, but use them wisely, never introducing them for their own sakes.

Review Questions and Theme Assignments

(The above reminders of the fundamental facts of this chapter will aid in the matter of review. But teachers will want to add many questions of their own, as they see fit, to help the pupils master narration.)

Theme assignments should be given to accompany each section of the chapter so as to test the pupil's mastery of the text. Bring literature to bear also by showing how good writers have done what the pupils are striving to master. Study the use of material in ballads, short poems, and short stories, that pupils may learn how to condense, to eliminate, to secure unity, and how to leave just the right things to the imagination. Study opening and closing situations in books. Study plot developed as seen in such masters as Poe, Hawthorne, and others.

In assigning subjects, from which the pupils may select their own titles after due study, it is well to choose those upon which they will be able to gather material by observation or out of their own personal experience. Class discussion on how to do the work should always precede the actual work of writing. Do not leave the pupils to struggle alone until after some careful guidance. It will be much better in the end.

The following titles are suggested for assignments for themes where the material is to be drawn from observation, from experience, and from such first-hand information as conversation with people who relate old family traditions and the like. Care should be used to select from the list such titles as are within the range of possibility when the age, or grade, and the environment of the pupils is taken under consideration:

How I Earned My First Dollar.
How I Spent My First Dollar (of my own earning).
My Discoveries in the Attic of the Old Homestead.
How I Selected the First Book I Purchased With My Own Money.
Our Canoe Trip down the —— Creek.
Our Boy Scout Camp.
When the Catboat Capsized.
An Incident of Our Botanizing Excursion.
What Most Impressed Me at the County Fair.
An Interview with a War Veteran.
My First Day With My Camera.
Hunting With a Camera.
Photographing a Woodchuck.
An Act of Heroism in Common Life.
My First Day as a Reporter.
What I Observed on a Street Car.
The Unexpected Incident on the Saturday Hike.
Overheard at the Bargain Counter (Dialogue).
Bidding at an Auction.
The Greatest Fright I ever Had.
The Greatest Surprise of my Life.
The Proudest Day of my Life.
My Lucky Day.
A Strange Coincidence.
How I was Lost and Found My Way Home.
The Night of the Fire.

In assigning the foregoing titles it will be profitable to have such matters as: point of view, opening situation, setting, action, introduction of characters, dialogue, retarding influences, diction, climax, and conclusion clearly in mind. Call attention to topics especially suitable for emphasis, or special treatment, of each of the foregoing essentials.

The following titles will furnish opportunities for the use of the imagination as the main source of material. Emphasize the need of using the imagination sanely and not running into fanciful vagaries. Urge the pupils to start with facts and, resting upon them as a basis, to enlarge upon them imaginatively:

What the Old Fireplace Told Me. (Base story on an old tradition.)

What I Would do if I Were a Millionaire.
An Imaginary Visit From My Great-great Grandmother.
A Vision of My Future, as I Should Like It to Be.
If I Were Principal of Our School.
What Izaak Walton Told Me, in a Dream.
What Franklin Would Say if He Saw an Aeroplane.
A Spiritualistic Seance.
A Trip to Utopia.
The Secrets the Mountains Told Me.
The Autobiography of a Grandfather's Clock.
An Imaginary Conversation with Hamlet.
An Imaginary Conversation between Sir Walter Scott and Ivanhoe.
An Imaginary Conversation Between Sir John Falstaff and Touchstone.
The Boston Tea Party. (Imagine yourself one of the party.)
Hunting with Rip van Winkle.
A Camp-fire Reverie.
An Ideal Community.
The Play at an Elizabethan Theater.
An Evening at Johnson's Club.

The following titles are suggested for themes on material drawn from books. This list may be enlarged at pleasure:

Paul Revere.	**De Soto.**
Evangeline.	**Beowulf.**
Hiawatha.	**Sir Philip Sidney.**
Israel Putnam.	**Sir Walter Raleigh.**
La Salle.	**Izaak Walton.**
Father Hennepin.	**Dr. Samuel Johnson.**

Some Characters in "The Canterbury Tales."

Any character out of your favorite books, such as Huckleberry Finn, John Ridd, Uncle Tom, Tom Brown, Judy in "Daddy Longlegs," etc.

. . . . . .

Read Browning's *Incident of the French Camp, Tray, Herve Riel,* and *Pheidippides;* see what central incident the writer had in mind

in each case and how he elaborated it. Recall, or invent, incidents of your own and then elaborate them into short stories.

. . . . . .

Develop short stories from the following incidents:

1. Two orphans are adopted by two families. The children do not meet for twelve years, but then they are accidentally brought together and are struck with the similarity of their looks. They are then told that they are twin sisters. Briefly tell the story of the two girls for the next five years.

2. A boy goes to a city with his parents and is lost. He is not found for three days. During those days he has been cared for by a kind-hearted widow who has lost her own little boy, whom she had planned to send to college. She offers to send the boy to college if his parents will agree to let him choose a profession under her guidance. *Tell the rest of the story until the boy is twenty-one.*

3. A young man is to meet a young lady at a railroad station and endeavors to do so. Before his arrival, however, the young lady, never having seen the man who was to meet her, has made the mistake of addressing another young man who seems to be looking for some one. Straighten matters out for the three by telling what happened next.

4. A young man has entered his father's office as a junior partner. He soon discovers that his father is guilty of dishonest business practices. A little later his father asks him to do something which he cannot conscientiously do. He is strongly tempted, but he resists. Narrate, with dialogue, the scene in which the son refuses to obey his father and frankly tells him why. Bring about a satisfactory reconciliation.

5. Relate a conversation between a boy who has been justly accused of cheating in an examination and his teacher who is kind-hearted but firm and who does her best to prevent the boy's cheating again. Make her very tactful and patient.

6. A taxi is sent for a minister to perform a wedding ceremony. The taxi driver gets the wrong minister, who, being unknown, is taken for a musician. When the expected minister does not arrive and the other minister sees that something is wrong, he is taken home and the expected minister is brought to the house and performs the ceremony. It happens that the ministers are intimate friends. Relate their conversation when they meet and talk it over. Both have a sense of humor.

7. A three-year-old child presents a member of the French

Military Band with a handful of flowers. The Frenchman takes the flowers into the house. After fifteen minutes he returns and, with tears in his eyes, shows the child a photograph of a woman and three small children. Make a story out of these facts.

8. A company of American soldiers attended church at a French village. They knew but little French. The priest was reprimanding his people for overcharging the soldiers and frequently referred to six centimes. The soldiers thought they were expected to put that amount in the collection plate and did so. Develop a short story from the incident.

9. Plan and write a wholly original story with a complicated plot and at least four necessary characters. Motivize with care. Use the element of suspense.

CHAPTER VIII

DESCRIPTION

Description is rarely used alone. As a means of enriching, beautifying, and vitalizing narration, it is commonly employed. Much narration is but a series of suggestive and informal descriptions. Narration without any description is nothing better than dull and dry chronicle.

The chief purpose of description is to arouse interest. Only in a secondary sense is interest of intellectual value; it is primarily a matter of the heart. Consequently the best way to arouse interest in a reader or listener is to awaken sympathy between the speaker or writer and those whom he addresses by stirring the emotions and stimulating the imagination. Trench calls description "passion and imagination embodying themselves in language." Description accomplishes its purpose of arousing interest, by producing, or reproducing, such images, impressions, and emotions as tend to bring the writer or speaker and the reader or listener into sympathetic relations, giving them a *common* interest.

We define description broadly and comprehensively to avoid the misleading results which follow when undue emphasis is put upon that kind of description which is suggested by pictures at the expense of ig-

norance of other and equally important kinds. **Description is that form of discourse by means of which a writer or speaker seeks to produce the same effects upon the senses and emotions of others, which observation, experience, and the use of the imagination have produced upon him,**

The fact that most of us use our eyesight more than any other sense is not sufficient reason for ignoring the other senses. The impressions we retain of places and events are complex results of what we have seen, heard, felt, smelled, and, sometimes, tasted, together with the reaction produced in us by these various senses as modified by our mood at the time of receiving the sensations. Any one of the senses may predominate over the others in producing an impression and some may have no influence whatever, but, in general, we must think of the five senses, and our feelings or mood, as the source of our impressions, and look upon description as an attempt to transfer our impressions to others sufficiently imaginative and emotional to react under such a stimulus.

With the definition of description in mind, study the following:

"Winter in New York. Low leaden clouds beyond which the eye cannot trace the disk of the sun. Whirling, twisting, rebounding winds that sting the cheek as freezing water bites the hand. The mud of the streets solidified as rock. Roofs, verandas, fences, doorsteps; the poles of the telegraph, the posts of gas light and of electric light—all ice-cased, snow-thatched.

Along the city's great avenue by night palaces buried deep in warmth with frosted window-panes; through curtains of damask and of lace dim moonlight radiance glimmers. Waiting chauffeurs with flapping arms buried deep in their furs like Esquimaux. The wide river alongside the city with rhythmic ebb and flow between the sweet tide of the mountains and the salt tide of the sea now quieted under the rigor of the frost, each bank far out toward midstream covered with the fixed ermine and silver of the frost. In the narrow mid-channel the grinding and crushing of loosened blocks of ice by the careful ferry-boats as they barely force their way to the gray-bearded piers. Out on the ocean great mystical steamers coming into port as if bringing tidings of the Ice Age of the earth: their masts and decks spectral with the death of the North, their ice-plated prows tossing aside waters as white as breast feathers of Arctic swans. In the Park under a sky where the shark-rimmed moon rides full and thick stars glisten in diamond ether, all nature snow-hung; nights as still, brilliant, dead, as those of Lapland wastes. Winter in New York."

—*The Heroine in Bronze* (The Macmillan Company):
James Lane Allen

(Note that in this excellent description by a master writer, in many cases, you must supply the verbs yourself. This is quite common in poetry and in such prose-poetry as this. The writer simply enumerates what he sees, hears, feels, and imagines. And yet there is perfect order in his enumeration.)

What parts of the description come from observation, from experience, from the imagination?

Notice the paragraph structure.

Point out what parts of the description are furnished by the different senses.

The paragraph following the one quoted begins, "Bleaker, darker than the winter in the city, was the winter within me." How far and in what way does the paragraph on "Winter in New York" reveal the "bleaker, darker winter" mood of the author?

How far does the author, through his description, reproduce in you the mood and the sensations which led him to write such a description?

The Material of Description. The raw material of description is as broad as the world and as complex as life. The most effective description, however, is always as condensed as possible, using only concrete and vivid material. The day of very long descriptions of single objects and events has passed. Even Sir Walter Scott's excellent stories are too much retarded in action by descriptions so long that, as Robert Louis Stevenson says, they fail in their purpose because the reader cannot keep in mind all the particulars at the same time. L. Lemaitre says: "All description which exceeds fifteen lines ceases to be clearly perceptible, even to the most vigorous intelligence; beyond that the reader has only a series of partial pictures of which the succession is fatiguing and boresome. In short, the whole picture, or impression, must be received at once. Hence only concrete and vitally essential material should be

used and only enough to reproduce or suggest the single definite impression desired."

Local Point of View in Description. When describing something seen, or heard, the point of view is the place from which it is seen or heard. It should not be changed unnecessarily, and then the fact should be mentioned. Nothing should be described as seen or heard which is invisible or inaudible from the point of view, or otherwise impossible from it.

Mental and Emotional Points of View. Since one's mental and emotional attitudes influence the treatment of a subject as much as the physical point of view, they deserve at least as much attention; since they are harder to understand and to control, they require more attention.

The mental point of view is determined by the completeness of one's knowledge of the object described. Incomplete information can, at best, result in nothing better than vague and general description; while complete knowledge enables the writer to select his material with care and to use only such details as are vital and in harmony with his artistic purpose. When one tries to describe what he sees from a great distance in semi-darkness, or from a rapidly moving train, he is controlled by an uncertain or a moving point of view, physically, and by a mental point of view characterized by incomplete knowledge; *e.g.:*

"Beyond the meadows, ravines sank darkly into abysses. Beyond the ravines blue, misty mountains soared upward to snow peaks lost in the clouds."

Note that here the mental point of view is affected by the distance, the mist, the clouds; but the description is in keeping.

In describing a boat at a great distance, a scene vaguely remembered, a night scene in a forest, any scene where details are impossible, one must be careful to avoid the error of violating the mental point of view. It is generally safer, in such cases, to resort to suggestive description.

Where one's knowledge is full he must avoid the tendency to use too many details; he must evaluate and select with great care.

The emotional point of view is determined by one's feelings or his mood: his love or hatred, his hope or despair, his fear or pleasurable anticipations, his joy or sorrow, his interest or indifference—in a word, his dominant emotional attitude. It is because people differ so much in their emotional reactions from things that they view them so differently. This gives the variety which is the spice of life. Macbeth's attitude toward life was that of a coward controlled by fear and a guilty conscience. At the banquet he was sure he saw the ghost of Banquo, where others saw only an empty stool. Lady Macbeth said, "This is the very painting of your fear." Again, in the sleep-walking scene, Lady Macbeth is represented as so dominated by remorse that, even in her sleep, it controlled her. Her mental and emotional point of view unite in making her say: "Here's the smell of blood still: all the perfumes of Arabia will not sweeten this little hand. Oh! Oh! Oh!"

Poe's stories illustrate the importance of the emotional point of view, as in the following paragraph from *The Fall of the House of Usher*: "To an anamolous species of terror I found him a bounden slave. 'I shall perish,' said he, 'I *must* perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect—in terror. In this unnerved, in this pitiable condition, I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm—**Fear.**'"

In contrast with the foregoing, see how James Lane Allen, in *The Heroine in Bronze*, makes his heroine speak from the strong emotional point of view of love, and hope, and interest: "Here (in this book) is the touch upon life, the handling of life, the ideals of life, that face toward immortality. . . . But though this book is not for me, it is the call of a great silver trumpet to me from the heights. Your faith in me turns my face upward. It must be true that love sees best, truest, most; it is not blind. . . . My faith in you now is such that I expect you to do more than succeed; you will wrest victory out of failure, and that is the noblest success a man can win."

Two football enthusiasts, seated side by side, and hence having the same physical point of view of a

game, may also have an equal knowledge of the game, giving them the same mental point of view. But one is a Princeton man and the other a Yale man and the *Orange and Black* is winning. The emotional point of view of the two men will be so different that the reports the two might write would scarcely be recognized as descriptions of the same game.

The personality of the writer, expressed in the emotional point of view, is the most important determining factor in description. (Read again James Lane Allen's description of *Winter in New York*, p. 276.)

The First General Impression. The first general impression of color, shape, size is the fundamental conception from which a description is developed. It may be looked upon as a topographical view of anything as a whole. It is generally stated early in the paragraph, as the topic sentence, and serves as a guide in selecting material and in securing unity. It is of great importance.

When describing anything from an emotional point of view and when the description is to be brief the first general impression is reserved for the end of the paragraph and used as a climax.

In the following description of the effects of a June storm, from Thomas Hardy's *Return of the Native*, the first general impression, used as the topic sentence, is italicized:

> "At length Clym reached the margin of a fir and beech plantation which had been inclosed from heathland in the year of his birth. Here

the trees, laden heavily with their new and humid leaves, were now suffering more damage than during the highest winds of winter, when the boughs are specially disencumbered to do battle with the storm. The wet young beeches are undergoing amputations, bruises, cripplings, and harsh lacerations, from which the wasting sap would bleed for many a day to come, and which would leave scars visible till the day of their burning. Each stem was wrenched at the root, where it moved like a bone in its socket, and at every onset of the gale convulsive sounds came from the branches, as if pain were felt. In a neighboring brake a finch was trying to sing; but the wind blew under his feathers till they stood on end, twisted round his little tail, and made him give up his song."

In the following description of Saul, from Browning's *Saul*, note how the mentioning of the first general impression is kept in abeyance until the end:

"'Till lo, thou art grown a monarch; a people is thine;
And all gifts, which the world offers singly, on one head combine!
On one head, all the beauty and strength, love and rage (like the throe
That, a-work in the rock, helps its labour and lets the gold go),
High ambition and deeds which surpass it, fame crowning them,—all
Brought to blaze on the head of one creature—*King Saul!*"

The *first general impression*, however, is only a beginning, a suggestion of what may be when details are added. The real work of describing is the selecting and arranging of the details so as to intensify and illuminate the first general impression. Only details

that are significant, striking, and characteristic of the thing described should be selected. Too many details weaken the effect of description. When a few significant details are so grouped and blended as to show relative values and produce one definite effect, the best results are obtained.

The analogy of the photographer taking pictures is here helpful. Snapshot pictures are usually wholly lacking in artistic effect because they are snapshots. The inexperienced amateur takes no pains to secure "composition" in his pictures; what he gets is only a mass of details: flat, lifeless, not a picture at all. Careless writers of description get no better results. They do not describe.

When a photographer carefully selects his point of view and studies his subject, he can give prominence to certain details and bring others into properly subordinated relations with them, and so secure artistic effects; "composition," not a mere photograph, but a picture. In like manner the selection of the best possible point of view in writing description aids materially in choosing and in arranging the details into an artistic composition-picture, each detail revealing its relative importance. Minor details often need no more than a slight allusion or the use of a single adjective.

The method of the painter is even more suggestive than that of the photographer as to the way to select suitable details to appeal to the eye and to stir the emotions. The artist first decides what details he can employ effectively, which are of major and which of

minor importance, and then how best to place them so that their relative values will be readily seen. His emotional point of view will largely determine how he estimates the value of the details; his personality may make him consider some things of major importance which another would count of minor value.

Take, for instance, Munkacsy's familiar painting, *Milton Dictating Paradise Lost.* Milton, being the chief character, is given a prominent position in the foreground, in what is technically known as the "point of sight," while all the other details are so grouped that the beholder sees at once their subordination to the central figure and their relative importance. The fact that the daughters are looking toward Milton, seated at the table, directs the eye of the beholder to the same central figure. The first general impression that one gets of this picture is of a man sitting at a table; closer examination reveals, first the major details—the daughters—and then the minor details—the furniture and general appearance of the room.

In describing a country house which one sees as he passes along a highway, for instance, the writer gets the *first general impression* when he sees the house from the distance. He notices its color—white with green shutters; its general shape, square; and the trees surrounding it. This *first general impression* is pleasing, and invites a more careful scrutiny when approached.

Upon closer examination, when the writer has paused directly in front of the house, the details come into prominence. The house itself is still the *point of sight,*

the most important detail, but other details are now noticed which are so related to the chief one that the whole view assumes a new and greater interest. The color is still seen to be white, but it is not a good white. It is weather worn. The paint is peeling off. The shutters are of a soiled greenish color, and some are hanging by one hinge. Others have fallen to the ground. The shape of the house is square, but now two bay windows are noticed and a small one-story wing is perceived. The character of the porch reveals the style of architecture to be of a modified colonial type. The windows, upon careful examination, are seen to be of small oblong panes of glass, some broken, and others covered with cobwebs. The trees are now recognized as maples and pines in front of the house, with a few cherry trees at one side. The lawn is unkempt, the flower beds are full of weeds, while the walks are partly grown over with grass. The fences are leaning and the gate is missing. On one of the gate posts is a weather-beaten sign bearing the scarcely perceptible words **"For Sale."**

Such are the details which one would observe when stopping and carefully examining the above-mentioned country house. But while a careless writer might try to make such a mere catalogue of details pass as a description, it is not a description. It is only an inventory, furnishing raw material.

A description made of the above details would naturally be used to embellish a narrative of a country drive, as follows:

"As we drove leisurely along a little used and somewhat rutty road, our attention was attracted by a large, white house, with green shutters, partly shut off from view by trees. As we came in front we paused for a more careful look, for to tell the truth we were house-hunting. And this is what we saw: A relic of former splendor. The house was white, or had been years before, but now should be called whitish; the shutters had doubtless been green, but at close range they were seen to be only grayish-black, with a mere suggestion of fading green. This house must have been an imposing structure half a century ago. An architect, and no mere carpenter, must have planned it, with its fair proportions, its attractive bay windows, colonial porch, and that wing, on the left, in perfect harmony with the main building. But time and the elements have, evidently, been left in absolute control. And they have done their work. The porch roof has sagged at least a foot at the right end; the intermittent battering of the winds, aided perhaps by a crumbling foundation, has thrown the main building out of plumb; many window-panes are gone, and others are darkened by an accumulation of cobwebs. The once stately trees are dying for want of care, and broken limbs disfigure them. The unkempt lawn, the flower beds now overgrown with weeds, and even the paths upon which the grass and weeds are encroaching, unite to tell the story of the desolation which follows in the train of man's neglect. The leaning fences, and the absence of the front gate, prejudice one against this place in its present condition.

The "**For Sale**" sign is so dilapidated that it not only fails to incite to buying, but effectively warns against such folly. A relic of bygone splendor may bring up pictures of the past, but we were seeking a home for present comfort. So we drove on, still house hunting."

The above description is fairly typical, and may serve as an example of certain facts about description, to be kept in mind.

1. There is a natural order in which to deal with details. The first is color, then comes shape or form, and then, as one goes on further with his observation and analysis, individual details stand out with a new prominence and yet are seen in relation to the whole of which they are but minor parts.

2. The way to give the right value to minor details is to place them in the less emphatic parts of the paragraph and to use fewer words in describing them. The less important of the minor details are best given their relative values by single modifying words, such as "unkempt" and "dilapidated," in the above detailed description.

3. Even a detailed description, like the one given above, generally makes an appeal to the emotions as well as to the senses, and so either creates, or accentuates, an emotional point of view, which in turn affects the description and tends to make it impressionistic in character. The very atmosphere of desolation and decay in the "relic of former splendor," unconsciously moves the beholder and colors his description accordingly.

(Read some work abounding in good description and take note of the author's handling of details both as to selection and grouping according to relative value and importance in the description. Then practice constantly in your own writing until you can deal with the matter of details in a satisfactory manner. Remember that you are to enable another to perceive and feel what you do; emphasize these things and *not* the intellectual appeal in description.)

Exact and Artistic Description. There are two general classes of description: exact and artistic. *Exact or technical description* is so closely akin to exposition that it is not necessary to examine it here. It is such as is used in guidebooks designed to give information as to what may be seen, rather than to call up images in the mind of the reader.

It is important to understand such description in order to avoid it, and to cease confusing it with real, artistic description.

Artistic or Literary Description. The aim of artistic or literary description is to interest and to please, and only incidentally to give information. In selecting material for artistic description one must seek only that which is sufficiently characteristic to insure its adding interest to the whole description. The art comes in in the grouping of the interesting material so as to please the reader. To do this requires skill and much practice. Avoid dull inventories of all sorts of details; compose your picture by picturesque arrangement.

Kinds of Literary Description. For the sake of clearness, literary description is further analyzed and subdivided into three kinds: detailed, impressionistic, and suggestive or informal.

Detailed Description. Detailed description, as its name suggests, is complete, using many details. One tells all he sees of a room and its furnishings, a street scene, a landscape. His purpose is more like that of the photographer than the artist. And the result is in keeping with the purpose. The descriptions on pages 282 and 287 are of this class. Consult them, and the comments about them, for further information about detailed description. Review also what was said about the first general impression and about major and minor details.

Note also the following detailed description:

"The inside of the hut, as it now presented itself, was cozy and alluring, and the scarlet handful of fire, in addition to the candle, reflecting its own genial color upon whatever it could reach, flung associations of enjoyment even over utensils and tools. In the corner stood the sheep-crook, and along a shelf at one side were ranged bottles and cannisters of the simple preparations pertaining to ovine surgery and physic: spirits of wine, turpentine, tar, magnesia, ginger, and castor oil being the chief. On a triangular shelf across the corner stood bread, bacon, cheese, and a cup of ale or cider, which was supplied from a flagon underneath. Beside the provisions lay the flute, whose notes had lately been called forth by the lonely watcher to beguile a tedious hour. The house was ventilated by two round holes, like the lights of a cabin, with two slides."

—*Far from the Madding Crowd:* Thomas Hardy

Comment upon the localizing of details.

Can you visualize the scene?

"It was, indeed, some time before Lovell could, through the thick atmosphere, perceive in what sort of den his friend had constructed his retreat. It was a lofty room of middling size, obscurely lighted by high, narrow, latticed windows. One end was entirely occupied by bookshelves, greatly too limited in space for the number of volumes placed upon them, which were, therefore, drawn up in ranks of two or three files deep, while numberless others littered the floor and tables, amid a chaos of maps, engravings, scraps of parchment, bundles of papers, pieces of old armor, swords, dirks, helmets, and Highland targets. Behind Mr. Oldbuck's seat (which was an ancient leather-covered easy-chair, worn smooth by constant use) was a large oaken cabinet, decorated at each corner with Dutch cherubs, having their little duck-wings displayed and great jolter-headed visages placed between them. The top of this cabinet was covered with busts and Roman lamps and pateræ, intermingled with one or two bronze figures. The walls of the apartment were partly clothed with grim old tapestry, representing the memorable story of Sir Gawaine's wedding, in which full justice was done to the ugliness of the Lothely Lady; although, to judge from his own looks, the gentle knight had less reason to be disgusted with the match on account of disparity of outward favor than the romancer has given us to understand. The rest of the room was

panelled or wainscotted with black oak,against which hung two or three portraits in armor, being characters in Scottish history, favorites of Mr. Oldbuck, and as many in tie-wigs and laced coats, staring representatives of his own ancestors. A large old-fashioned oak table was covered with a profusion of papers, parchments, books, and nondescript trinkets and gewgaws, which seemed to have little to recommend them besides rust and the antiquity which it indicates. In the midst of this wreck of ancient books and utensils, with a gravity equal to Marius among the ruins of Carthage, sat a large black cat, which to a superstitious eye might have represented the *genius loci*, the tutelar demon of the apartment. The floor, as well as the table and chairs, was overflowed by the same *mare magnum* of miscellaneous trumpery, where it would have been as impossible to find any individual article wanted as to put it to any use when discovered."

—*The Antiquary:* Sir Walter Scott

Analyze the description.

Point out the first general impression, the major and the minor details.

Impressionistic Description. Impressionistic description seeks to produce, with as few words as possible, some one definite emotional effect. This is accomplished by selecting a few details which may be classed as causes of the desired effect and by so handling them as to direct the attention of the reader emphatically and repeatedly toward that effect. Impressionis-

tic description appeals far more to the feelings than to the senses. It may reach the feelings through the senses. It may be a by-product of detailed description, as in the case of the "Relic of Bygone Splendor" and "Winter in New York." It may even appear along with a piece of narrative where a series of effects of some one cause are strikingly given, as in the first stanza of Keats' *Eve of St. Agnes,* which we give again:

"St. Agnes' eve—Ah, bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limp'd trembling through the frozen grass,
And silent was the flock in woolly fold:
Numb were the Beadsman's fingers, while he told
His rosary, and while his frosted breath,
Like pious incense from a censer old,
Seem'd taking flight for heaven, without a death,
Past the sweet Virgin's picture, while his prayer he saith."

Impressionistic description is the most effective means of arousing definite and strong emotion. Take Keats' *La Belle Dame sans Merci,* for instance. Note how he pictures in a very few words the utmost desolation and despair.

"Ah, what can ail thee, wretched wight,
Alone and palely loitering;
The sedge is withered from the lake,
And no birds sing.

"Ah, what can ail thee, wretched wight,
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

"I see a lily on thy brow,
With anguish moist and fever dew;
And on thy cheek a fading rose
Fast withereth, too."

In a similar way Poe describes the ruins of the Coliseum by reiterating a few details so vividly as to produce one definite and striking effect—of ruin, and our consequent harmonious emotions. We quote the fourth stanza:

"But stay! these walls—these ivy-clad arcades—
These mouldering plinths—these sad and blackened shafts—
These vague entablatures—this crumbling frieze—
These shattered cornices—this—wreck—this ruin—
These stones—alas! these gray stones—are they all—
All of the famed and the colossal left
By the corrosive hours to Fate and me?"

This kind of description is the only effective means of creating the atmosphere appropriate for the motif of a story, play, or poem. So Shakespeare strikes the keynote of Macbeth by having the play open with the weird sisters crooning their doggerel, thereby indicating that the play is to deal with the powers of the nether world. Poe was a master of this kind of description, using it in most of his stories and in many of his poems. In *The Raven* we find a capital illustration of his ability to create the atmosphere without which one would fail to feel the alluring charm of the poem. Notice how the midnight hour, his weariness, the time of the year, the dying embers, and the rustling of the silken curtains, all combined to itensify the dominant idea of the poem expressed in the raven's croak, "Nevermore."

"Once upon a midnight dreary, while I pondered, weak and weary,

. . . . . .

Ah, distinctly I remember, it was in the bleak December;
And each separate dying ember wrought its ghost upon the floor."

In a similar way Poe created the atmosphere of the poem *Ulalume* in the first stanza:

"The skies they were ashen and sober;
The leaves they were crisped and sere—
The leaves they were withering and sere;
It was night in the lonesome October
Of my most immemorial year;
It was hard by the dim lake of Auber,
In the misty mid region of Weir—
It was down by the dank tarn of Auber,
In the ghoul-haunted woodland of Weir."

We have illustrated from poetry because of the brevity of the passages, but the same kind of description is as commonly used in the best prose stories of the day. Consult Poe's *Fall of the House of Usher*. Find other examples for yourself for further practice.

Impressionistic description is analogous to impressionistic painting in which some one major detail gives the whole point of the picture at a single glance, while the few other details are so barely sketched as to be scarcely perceptible. Millet's *Angelus* is an example. The two figures are placed prominently in the foreground; the field is rudely sketched. The only other detail of note is the belfry in the background, whence, we infer, the peasants have heard the call to prayer and have paused to respond. The attitude of the two and the distant belfry tell the whole story and create a feeling of devotion in the beholder.

Should one attempt to describe the same scene impressionistically he would follow a method closely analogous to that of the painter. With the one definite

aim of arousing feelings of devotion, he would describe the peasants, pausing from their work and bowing reverently in prayer, tell of the bell tilted from the perpendicular to indicate its ringing, and only suggest the few remaining details. By a few appropriate and striking words the desired emotional effect might be even more emphasized.

Suggestive or Informal Description. Closely allied to impressionistic description, and yet clearly differentiated from it, is the suggestive or informal type. It resembles the impressionistic kind in being brief and in having a definite aim; it differs in that it suggests, by means of a very few details, an image, or sensation, or emotion, to be elaborated by the imagination of the reader. The success or failure of this kind of description depends almost entirely upon the activity of the reader's imagination. For all who have enough imagination to take a suggestion, for all who can "read between the lines," and for all who resent the use of long detailed descriptions, this suggestive or informal kind comes as a most welcome relief and genuine satisfaction. It possesses the further advantage of fostering close sympathetic relations between the writer and the reader who is always pleased that a writer trusts him to fill in his own details. The use of picturesque words, which suggest more than they tell, increases the effectiveness of such description. A single word of large connotation often suffices.

This kind of description is also called "informal" because it is frequently used in narration and in

exposition where the descriptive purpose is only incidental to that of telling a story or of explaining something. Inasmuch as this kind of description enables one to bring into his writing all necessary descriptive elements without pausing or turning aside for formal description which calls attention to itself by its very formality, its value is most evident.

In studying the following examples of suggestive and informal description, note how the writers have succeeded in making us see and feel, without pausing in the narrative, what they have experienced. For the sake of indicating the words, which suggest descriptive elements, they are italicized.

The first is from Kipling's *The Undertaker's Horse:*

"Neither *shies* he nor is *restive,*
But a *hideously* suggestive
Trot, professional and *placid,* he *affects;*
And the *cadence* of his hoof-beats—
To my mind, this *grim* reproof beats:—
'Mind your pace, my friend, I'm coming.
Who's the next?'"

This is from Kipling's *Pagett, M.P.:*

"April began with the *punkah,* coolies, and *prickly-heat,*—
Pagett was dear to *mosquitos, sandflies found* him a treat.
He *grew speckled* and *lumpy—hammered,* I grieve to say,
Aryan brothers who *fanned* him, in an illiberal way."

The next two quotations are from Browning's *Saul:*

"At the first I *saw* naught but the *blackness;* but soon I *descried*
A *something* more *black* than the blackness—the *vast,* the *upright*
Main prop which *sustains* the *pavilion:* and *slow* into sight
Grew a *figure* against it, *gigantic* and *blackest* of all.
Then a *sunbeam,* that *burst* thro' the *tent-roof,* showed *Saul.*"

"Anon at the dawn, all that trouble had withered from earth—
Not so much, but I saw it die out in the *day's tender birth;*
In the *gathered intensity* brought to the *gray* of the *hills;*
In the *shuddering* forests' held breath; in the *sudden wind thrills;*
In the *startled wild beasts* that bore off, each with *eye sidling* still
Tho' *averted* with *wonder* and *dread;* in the birds *stiff* and *chill*
That *rose heavily,* as I approached them, made *stupid* with awe:
E'en the serpent that *slid* away *silent,*—he felt the new law.
The same *stared* in the *white humid faces upturned* by the *flowers;*
The same worked in the heart of the cedar and *moved the vine-bowers:*
And the *little brooks* witnessing *murmured,* persistent and *low,*
With their obstinate, all but *hushed* voices—'E'en so, it is so.'"

. . . . . .

"Two *frowning* boys *sat* in their *tennis flannels beneath* the *glare* of lamp and gas. Their *leather belts* were *loosened,* their soft *pink* shirts *unbuttoned* at the *collar.* They were *listening* with *gloomy* voracity to the instruction of a third. They sat at a *table bared* of its customary sporting ornaments, and from time to time they questioned, *sucked* their *pencils,* and *scrawled* vigorous, laconic notes. Their necks and faces *shone* with the *bloom* of out-of-doors. Studious concentration was evidently a *painful* novelty to their features. *Drops* of perspiration came one by one from their *matted hair,* and their hands *dampened* the paper upon which they wrote. The *windows stood open* wide to the May *darkness,* but nothing came in save heat and *insects;* for spring, being behind time, was making up with a *sultry* burst at the end, as a delayed train makes the last few miles high above schedule speed. Thus it had been since eight o'clock. Eleven was *daintily* striking now. Its diminutive sonority might have belonged

> to some church bell far distant across the Cambridge silence; but it was *on a shelf* in the room,—a timepiece of *Gallic* design, representing *Mephistopheles*, who *caressed* the *world in his lap*. And as the little strokes boomed, eight—nine—ten—eleven, the voice of the instructor *steadily* continued":
>
> —*Philosophy Four* (The Macmillan Company): Owen Wister

The simple narrative just quoted tells where the two boys were and what they were doing; but it does much more. Without perceptibly halting the narrative the author informally describes the boys, their surroundings and their mood.

Some readers, in their haste to reach the end of a story, skip the long formal descriptions; but none can skip informal description which is intricately woven into the meshes of other forms of composition. Informal description is also more natural than the formal kind. In conversation we narrate and describe, or explain and describe, at the same time. Three fourths of all description now written is informal. Do not be discouraged, then, if, upon looking through many pages for isolated passages of description, you find but few. Since the best writers have come to use more informal description than formal, we cannot go wrong if we follow their example. Nor do we lose in effectiveness. Informal description does describe. Use it when it is sufficient; in the few cases when it seems to fall short, you may always resort to the more detailed kind.

In the following dialogue between Mr. Murdstone,

David, and Miss Murdstone note how much description of an informal nature is evident.

> "My mother's *lips moved*, as if she answered, 'Yes, my dear Edward,' but she *said nothing* aloud.
>
> "'I was sorry, David, I remarked,' said Mr. Murdstone, *turning his head* and his *eyes stiffly* toward me, 'to observe that you are of a sullen disposition. This is not a character that I can suffer to develop beneath my eyes without an effort at improvement. You must endeavor, sir, to change it. We must endeavor to change it for you.'
>
> "'I beg your pardon, sir,' I *faltered*. 'I have never meant to be sullen since I came back.'
>
> "'Don't take refuge in a lie, sir!' he returned so *fiercely* that I saw my mother involuntarily *put out her hand* as if to interpose between us. 'You have withdrawn yourself in your *sullenness* to your own room. You have kept your own room when you ought to have been here. You now know, once for all, that I require you to be here and not there. Further, that I require you to bring obedience here. You know me, David. I will have it done.'
>
> "Miss Murdstone gave a *hoarse chuckle*."
>
> —*David Copperfield:* CHARLES DICKENS

Thomas Hardy's description of the execution of Tess of the D'Urbervilles is wholly devoid of details, such as a yellow journalist would have reveled in. After relating how Angel Clare and Tess's sister approached the prison, half hidden by the yews and the oaks, and

then watched the building, Mr. Hardy tells the whole of the end of the story in the following short paragraph. But how full of unspeakable suggestion!

"Upon the cornice of the tower a small staff was fixed. Their eyes were *riveted* upon it. A few minutes after the hour had struck *something moved slowly* up the staff, and *extended itself* upon the breeze. It was a *black flag*." Then the following few words reveal the effect: "The two *speechless* gazers bent themselves down to the earth, as if in prayer, and remained thus a *long* time, *absolutely motionless*; the flag continued to wave *silently*. As soon as they had strength they arose, joined hands again, and went on."

Mr. Hardy's masterful touch is evident; suggestive description full of connotation.

What to Describe. What shall we describe? The answer will depend upon our purpose in writing, our mental and emotional points of view, and upon the amount of available material. Furthermore, it must be remembered that no description should be used for its own sake, that it should never be used except when it actually adds interest. One should ask himself how much description can be used effectively, always taking care to be economical rather than prodigal as to the amount.

Having decided how much description to use, it is still necessary to determine which kind will best serve one's purpose: detailed, impressionistic, or suggestive or informal. Generally speaking, inasmuch as it has a tendency to attract attention to itself, detailed de-

scription should be sparingly used. A safe rule to follow is: Never describe in detail except when absolutely necessary; describe impressionistically whenever the aim is emotional or when the emotional point of view is to be emphasized; and describe suggestively or informally whenever the demand for brevity is great and when the occasion seems suitable to leave much to the imagination of the reader.

In actual practice you will soon gain such proficiency that you can easily and simultaneously decide what to describe, how much to describe, and what form to use.

For class practice, and for that only, it is sometimes necessary to choose independent subjects, subjects not related to a story or other form of discourse. Landscapes, buildings, domestic scenes, street scenes, games, animals, and people in all sorts of activities, furnish abundant material. In such cases of independent description the detailed kind will often assume more importance, relative to the other kinds, than in the common and most natural use of description as a means of enriching narration where the nature of the plot or of the characters will often furnish emotional points of view demanding other material than mere details.

Unity in Description. The principle of unity demands more attention in description than in any other form of discourse. Since description must give one unified impression, unity becomes its very basic principle. In selecting details then, the writer must choose those, and only those, which are essential for calling up the desired image in the imagination of the reader, or the

desired emotion in the heart of the reader. The purpose of description being to produce the one definite impression, and the law of unity being the obvious means of attaining that aim, there is no excuse for the one who violates the law. In fact, no careful writer who knows the law and what his aim is, can violate it. And, moreover, if he is careful concerning the point of view as well as of the law of unity, he will have little difficulty in selecting the characteristic and essential details.

The Grouping of Details—Coherence. The arrangement or grouping of the essential details which have been selected, is determined, in the case of things seen, by the natural order of observation from a definite point of view. The *First General Impression* given by the first hasty view of a scene is produced by the major details only, and the greatest of these would be the first seen and the first called up by the memory in attempting to recall the scene. The major details are characteristic, and hence essential. In description, they must be placed early in the paragraph, and then the other details may be grouped in positions of such importance as will show their relation to each other, and especially to the most significant of the major details. We see the objects in a room, for instance, in groups, and we see the most prominent and striking things first. We describe in the same order.

Follow the order of observation and the graded order of importance in grouping details in description, and coherence will result.

In impressionistic description the grouping is determined by the emotional point of view which most frequently leads one to place the most important details last for climactic effect.

Grouping and Wording Important Details for Proportion—Emphasis. As a picture without emphasis is flat, so description without proper proportion and emphasis is dull and meaningless. It neither secures attention nor arouses interest. It is not description.

Since both coherence and emphasis, in description, are closely related to the grouping of details, they are closely related to each other. The writer of description must plan for emphasis at the same time that he groups his details for coherence, both to save time and to secure the best effect. The most striking detail which stands out in clear outline in the *First General Impression* demands emphasis in describing the scene, or object, under consideration. Such a detail may be striking because of its importance, or because of its peculiarity or uniqueness. Either quality would attract the attention of the observer. In describing what he has observed, his problem is to make the same detail as emphatic, because of its importance or uniqueness, to the reader of the description as it is to him. How shall he do it?

Methods of Securing Emphasis. Emphasis being a matter of proportion and relative value, it may be secured in several ways:

1. *By Position.* The emphatic positions in a paragraph are always at the beginning and at the end. A

detail properly placed in either of those positions, or in both, is thereby emphasized. In description, however, this is the least effective means and is rarely used.

2. *By Position Relative to Subordinated Details.* Again think of the picture of Milton. One would naturally describe it by placing Milton prominently in the group, saying more about him and less of the other characters, thus making him stand out as the central, emphatic figure.

3. *By the Number of Details Subordinated to the Chief One.* The greater the number of *legitimately selected* details, properly subordinated to the leading one, the greater will be the emphasis upon the leading one. For instance, in describing Mark Antony delivering his speech over the body of Cæsar, the larger the multitude standing around the rostrum, in varying degrees of attention, the more would Antony himself be emphasized. The fact that such a multitude could keep still enough to allow an orator to be heard at all, subordinates every individual in the whole multitude to him and his speech.

4. *By Repetition.* Emphasis by reiteration is more effective whether it be by repeating the same word or by repeating its meaning by synonyms. The gradually accumulated force acquired by this method of emphasis is irresistible and its emotional effect is very marked. Read the following with care to discover the poet's method of emphasis by reiteration:

"I wandered lonely as a cloud
That floats on high o'er vales and hills,

When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

"Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of the bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

"The waves beside them danced; but they
Outdid the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth to me the show had brought:

"For, oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude:
And then my heart with pleasure fills,
And dances with the daffodils."

Wordsworth did not name this little poem, so we may call it what we will. If we should seek to name it according to its theme we might call it *The Joy of Remembering Beautiful Scenes*. The poem might be called meditative, but it is a remarkable bit of impressionistic description accomplished by *emphasizing, by repetition*, the idea of the daffodils dancing in the breeze, and ending by showing the permanent effect upon his own soul when in solitude. Note how he begins by emphasizing the number of the daffodils: "a crowd, a host, of golden daffodils," "They stretched

in never-ending line," "Ten thousand saw I." But the number is repeatedly emphasized, by striking words, only to aid in emphasizing the joy and gladness of the scene. Notice what the "golden daffodils" are doing: "fluttering and dancing," "tossing their heads in sprightly dance," "they outdid the sparkling waves in glee," "such a jocund company." And then note the climax of the emphasis when the poet says, in conclusion:

"They flash upon that inward eye
Which is the bliss of solitude:
And then my heart with pleasure fills,
And dances with the daffodils."

The following little poem by the same writer shows emphasis by repetition:

"My heart leaps up when I behold
A rainbow in the sky;
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!"

Strong emphasis is also secured by repetition of a single word with different connotations, throughout the whole description.

"And Charlemagne appeared;—a Man of Iron!
His helmet was of iron, and his gloves
Of iron, and his breastplate and his greaves
And tassets were of iron, and his shield.
In his left hand he held an iron spear,
In his right hand his sword invincible.
The horse he rode on had the strength of iron,
And the color of iron. And all who went before him,

Beside him and beneath him, his whole host,
Were armed with iron, and their hearts within them
Were stronger than the armor that they wore.
The fields and all the roads were filled with iron,
And points of iron glistened in the sun
And shed a terror through the city streets."

—LONGFELLOW

Here we have emphasis by the combination of two methods: by position and by repetition. The topic sentence states the iron qualities of Charlemagne; but how meager is that emphasis compared with what is further gained by repeating the word "iron" nine times in connection with new details.

5. *By Diction.* Provided the words used are apt and concrete, the fewer one uses the greater the emphasis. Wordiness always tends to weakening an impression. The greatest care should be used in selecting adjectives in description; they should be strong, concrete, and suggestive to the point of boldness. Note the following from Byron:

"Ye stars! which are the poetry of heaven!"

"Oh Rome! my country! city of the soul!
The orphans of the heart must turn to thee,
Lone mother of dead empires!"

"The Niobe of nations! there she stands,
Childless and crownless, in her voiceless woe!"

"Roll on, thou deep and dark-blue ocean—roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore . . .
He sinks into thy depths with a bubbling groan,
Without a grave, unknell'd, uncoffin'd, and unknown."

6. *By Striking Figures of Speech.* The nature of figures of speech makes them emphatic. Exclamation, epithet, personification, apostrophe, inversion, the rhetorical question, hyperbole, climax, antithesis, some metaphors, and irony, have all been used most effectively to produce emphasis. The illustrations given under the head of diction may also serve to show the value of figures of speech as a means of securing emphasis. Most of the figures just mentioned demand choice diction. In all impassioned descriptions figures of speech will be found the best means of securing proper emphasis. Note the following:

"Ah, Fear! ah, frantic Fear!
I see—I see thee near."

Search through any good anthology for further examples of emphasis by means of vivifying details by the use of striking figures of speech.

Diction in Description. In no other kind of writing is diction so important as in description. Here it is of supreme value. Without choice and masterful diction description falls far short of its purpose—in fact it is impossible. Description demands fine shades of meaning; it demands suggestive words which tell more than meets the eye; it calls for vividness and conciseness, for picturesqueness and for emotion; and proper diction supplies all these demands. The greatest masters of description, such as Coleridge, Poe, and Stevenson, have had a "genius for the right word," and much of their success has been due to that quality. They should be studied for legitimate imitation.

Good description has been said to depend upon correct observation, but without proper diction the observation goes for naught. The use of the right words, words of correct denotation and connotation, preserves the effects of observation for the reader, and is, in short, the finishing touch in good description.

The act of choosing words must be looked upon as quite separate from the process of composition. When one has done his best in selecting and arranging his thoughts, he should go over his work again with the sole purpose of improving his diction. Only so can he hope for the really finished product. In description the words that need special attention are the verbs and the adjectives, for both are of special value where emphasis and beauty are sought.

Read carefully the following descriptions, and answer concerning each of them the following questions:

1. What does it appeal to, my senses or my feelings? What senses? What kind of feelings does it arouse?

2. Is the description detailed or impressionistic?

3. Is it pure description, or are there narrative, expository, or argumentative elements in it?

4. Does the description really make me see or feel as the author intended to make his readers see and feel? How has he succeeded in doing it?

5. What is the first general impression?

6. Are the details subordinated to it? How?

7. Does the description possess any suggestive elements? Has it any words of large connotation? If so, what are they?

8. Are there any illustrations of informal description? What are they?

9. Does the passage stand the test for unity? for coherence? for emphasis? By what means is emphasis secured?

10. Comment upon the diction. Is it vivid? Is it forceful?

Is it appropriate? Is it concise? Is there any loss of power by the use of general terms where specific ones would be better?

11. Are you interested in the description as it stands independent of its context? Do you feel that the description is a sufficiently good finished product of its kind to make the context from which it is taken appeal to you?

> "The conversation of Scott was frank, hearty, picturesque, and dramatic. During the time of my visit he inclined to the comic rather than the grave in his anecdotes and stories, and such, I was told, was his general inclination. He relished a joke, or a trait of humor in social intercourse, and he laughed with right good will. He talked not for effect nor display, but from the flow of his spirits, the stores of his memory, and the vigor of his imagination. He had a natural turn for narration, and his narratives and descriptions were without effort, yet wonderfully graphic. He placed the scene before you like a picture; he gave the dialogue with the appropriate dialect or peculiarities, and described the appearance and characters of his personages with that spirit and felicity evinced in his writings. Indeed, his conversation reminded me continually of his novels; and it seemed to me that during the whole time I was with him he talked enough to fill volumes, and that they could not have been filled more delightfully.
>
> "He was as good a listener as talker, appreciating everything that others said, however humble might be their rank or pretentions, and was quick to testify his perception of any point in their discourse. He arrogated nothing to himself, but was perfectly unas-

suming and unpretending, entering with heart and soul into the business, or pleasure, or, I had almost said, folly, of the hour and the company. No one's concerns, no one's thoughts, no one's opinions, no one's tastes and pleasures, seemed beneath him. He made himself so thoroughly the companion of those with whom he happened to be that they forgot, for a time, his vast superiority, and only recollected and wondered when all was over that it was Scott with whom they had been on such familiar terms, and in whose society they had felt so perfectly at their ease."

—*Abbotsford:* Washington Irving

"For myself, I could not have been more delighted if I had heard the music of the spheres. Poetry and Philosophy had met together. Truth and Genius had embraced, under the eye and with the sanction of religion. This was even beyond my hopes. I returned home well satisfied. The sun that was still laboring, pale and wan, through the sky, obscured by thick mists, seemed an emblem of the *good cause;* and the cold, dank drops of dew, that hung half melted on the beard of the thistle, had something genial and refreshing in them; for there was a spirit of home and youth in all nature that turned everything into good."

—William Hazlitt on hearing a sermon by Coleridge

"This was once a house of trade, a center of busy interests. The throng of merchants was here—the quick pulse of gain—and here

some forms of business are still kept up, though the soul be long since fled. Here are still to be seen stately porticoes; imposing staircases; offices roomy as the state apartments in palaces—deserted, or thinly peopled with a few straggling clerks; the still more sacred interiors of court and committee rooms, with venerable faces of beadles, doorkeepers—directors seated in form on solemn days (to proclaim a dead dividend) at long worm-eaten tables, that had been mahogany, with tarnished gilt-leather coverings, supporting massy silver inkstands long since dry; the oaken wainscots hung with pictures of deceased governors and subgovernors, of Queen Anne, and the first two monarchs of the Brunswick dynasty; huge charts, which subsequent discoverers have antiquated; dusty maps of Mexico, dim as dreams, and soundings of the Bay of Panama. The long passages hung with buckets, appended in idle rows to walls, whose substance might defy any short of the last conflagration; with vast ranges of cellarage under all; where dollars and pieces of eight once lay, an 'unsunned heap,' for Mammon to have solaced his solitary heart withal—long since dissipated, or scattered into air at the blast of the breaking of that famous *bubble*."

Such was the South Sea House.

—*The South Sea House:* Charles Lamb

"What a careless, even deportment hath your borrower! what rosy gills! what a beautiful reliance on Providence doth he manifest, taking no more thought than the lilies! What

contempt for money, accounting it (yours and mine especially) no better than dross! What a liberal confounding of those pedantic distinctions of *meum* and *tuum!* or rather, what a noble simplification of language (beyond Tooke), resolving those supposed opposites into one clear, intelligible pronoun-adjective! What near approaches doth he make to the primitive *community*, to the extent of half the principal at least!"

—*The Two Races of Men:* CHARLES LAMB

"Fall! and everywhere the sights and sounds of falling. In the woods, through the cool, silvery air, the leaves, so indispensable once, so useless now. Bright day after bright day, dripping night after dripping night, the never-ending filtering or gusty fall of leaves. The fall of walnuts, dropping from bare boughs, with muffled boom into the deep grass. The fall of the hickory nut, rattling noisily down through the scaly limbs and scattering its hulls among the stones of the brook below. The fall of buckeyes, rolling like balls of mahogany into the little dust paths made by sheep in the hot months when they had sought those roofs of leaves. The fall of acorns, leaping out of their matted green cups as they strike the rooty earth. The fall of red haw, persimmon, and pawpaw, and the odorous wild plum in its valley of thickets. The fall of all seeds whatsoever of the forest, now made ripe in their high places and sent back to the ground, there to be folded in against the time when they shall arise again

as the living generations; the homing, downward flight of the seeds in the many colored woods all over the quiet land."

—*The Reign of Law:* JAMES LANE ALLEN

"Newstead Abbey is one of the finest specimens in existence of those quaint and romantic piles, half castle, half convent, which remain as monuments of the olden times of England. It stands, too, in the midst of a legendary neighborhood, being in the heart of Sherwood Forest, and surrounded by the haunts of Robin Hood and his band of outlaws, so famous in ancient ballad and nursery tale. It is true, the forest scarcely exists but in name, and the tract of country over which it once extended its broad solitudes and shades is now an open and smiling region, cultivated with parks and farms, and enlivened with villages." —*Abbotsford:* WASHINGTON IRVING

"One of the pleasantest rooms at Hollywell was Mrs. Edmonstone's dressing-room—large and bay-windowed, over the drawing-room, having little of the dressing-room but the name, and a toilet table with a black and gold japanned glass, and curiously shaped boxes to match; her room opened into it on one side, and Charles's on the other; it was a sort of upstairs parlour, where she taught Charlotte, cast up accounts, spoke to servants, and wrote notes, and where Charles was usually to be found, when unequal to coming downstairs. It had an air of great snugness, with its large folding screen, covered with prints and cari-

catures of ancient date, its book-shelves, its tables, its peculiarly easy armchairs, the great invalid sofa, and the grate, which always lighted up better than any other in the house."

—*The Heir of Redclyffe:* CHARLOTTE M. YONGE

"Heaven opened then, indeed. The flash was almost too novel for its inexpressibly dangerous nature to be at once realized, and Gabriel could only comprehend the magnificence of its beauty. It sprang from east, west, north, south. It was a perfect dance of death. The forms of skeletons appeared in the air, shaped with blue fire for bones—dancing, leaping, striding, racing around, and mingling altogether in unparalleled confusion. With these were intertwined undulating snakes of green. Behind these was a broad mass of lesser light. Simultaneously came from every part of the tumbling sky what may be called a shout; since, though no shout ever came near it, it was more of the nature of a shout than of anything else earthly. In the meantime one of the grisly forms had alighted upon the point of Gabriel's rod, to run invisibly down it, down the chain, and into the earth. Gabriel was almost blinded, and he could feel Bathsheba's warm arm tremble in his hand —a sensation novel and thrilling enough: but love, life, everything human, seemed small and trifling in such juxtaposition with an infuriated universe."

—*Far from the Madding Crowd:* THOMAS HARDY

"Fitzpiers was, on the whole, a finely formed, handsome man. His eyes were dark

and impressive, and beamed with the light either of energy or of susceptivity—it was difficult to say which; it might have been a little of both. That quick, glittering, practical eye, sharp for the surface of things and for nothing beneath it, he had not. But whether his apparent depth of vision was real, or only an artistic accident of his corporeal molding, nothing but his deeds could reveal.

"His face was rather soft than stern, charming than grand, pale than flushed; his nose —if a sketch of his features be *de rigueur* for a person of his pretentions—was artistically beautiful enough to have been worth doing in marble by any sculptor not over-busy, and was hence devoid of those knotty irregularities which often mean power; while the double-cyma or classical curve of his mouth was not without a looseness in its close. Nevertheless, either from his readily appreciative mein, or his reflective manner, or the instinct toward profound things which was said to possess him, his presence bespoke the philosopher rather than the dandy or macaroni—an effect which was helped by the absence of trinkets or other trivialities from his attire, though this was more finished and up to date than is usually the case among rural practitioners."—*The Woodlanders:* THOMAS HARDY

"It was a fair, sweet, and honest country face, reposing in a nest of wavy chestnut hair. It was between pretty and beautiful. Though her eyes were closed, one could easily imagine the light necessarily shining in them as the

culmination of the luminous workmanship around. The groundwork of the face was hopefulness; but over it now lay, like a foreign substance, a film of anxiety and grief. The grief had been there so shortly as to have abstracted nothing of the bloom: it has as yet but given a dignity to what it might eventually undermine. The scarlet of her lips had not had time to abate, and just now it appeared still more intense by the absence of the neighboring and more transient color of her cheek. The lips were frequently parted, with a murmur of words. She seemed to belong rightly to a madrigal—to require viewing through rhyme and harmony."

—*The Return of the Native:* THOMAS HARDY

"Norcombe Hill—forming a part of Norcombe Ewelease—was one of the spots which suggest to a passer-by that he is in the presence of a shape approaching the indestructible as nearly as any to be found on earth. It was a featureless convexity of chalk and soil—an ordinary specimen of those smoothly outlined protuberances of the globe which may remain undisturbed on some great day of confusion, when far grander heights and dizzy granite precipices topple down.

"The hill was covered on the northern side by an ancient and decaying plantation of beeches, whose upper verge formed a line over the crest, fringing its arched curve against the sky, like a mane. To-night these trees sheltered the southern slope from the keenest blasts, which smote the wood and floundered

through it with a sound as of grumbling, or gashed over its crowning boughs in a weakened moan. The dry leaves in the ditch simmered and boiled in the same breezes, a tongue of air occasionally ferreting out a few, and sending them spinning across the grass. A group or two of the latest in date among this dead multitude had remained on the twigs which bore them till this very midwinter time, and in falling rattled against the trunks with smart taps.

"Between this half-wooded, half-naked hill, and the vague, still horizon its summit indistinctly commanded, was a mysterious sheet of fathomless shade, the sounds only from which suggested that what it concealed bore some humble resemblance to features here. The thin grasses, more or less coating the hill, were touched by the wind in breezes of differing powers and almost differing natures—one rubbing the blades heavily, another raking them piercingly, another brushing them like a soft broom. The instinctive act of humankind here was to stand and listen, and learn how the trees on the right and the trees on the left wailed and chanted to each other in the regular antiphonies of a cathedral choir; how hedges and other shapes to leeward then caught the note, lowering it to the tenderest sob; and how the hurrying gust then plunged into the south, to be heard no more."

—*Far from the Madding Crowd:* THOMAS HARDY

"The most striking point about the room was the furniture. This was a repetition upon inanimate objects of the old principle intro-

duced by Noah, consisting for the most part of two articles of every sort. The duplicate system of furnishing owed its existence to the forethought of Fancy's mother, exercised from the date of Fancy's birthday onwards. The arrangement spoke for itself: nobody who knew the tone of the household could look at the goods without being aware that the second set was a provision for Fancy, when she should marry and have a house of her own. The most noticeable instance was a pair of green-faced eight-day clocks, ticking alternately, which were severally two and a half minutes and three minutes striking the hour of twelve, one proclaiming, in Italian flourishes, Thomas Wood as the name of its maker, and the other —arched at the top, and altogether of more cynical appearance—that of Ezekiel Saunders. They were two departed clockmakers of Casterbridge, whose desperate rivalry throughout their lives was nowhere more emphatically perpetuated than here at Godfrey's. These chief specimens of the marriage provision were supported on the right by a couple of kitchen dressers, each fitted complete with their cups, dishes, and plates, in their turn followed by two dumbwaiters, two family Bibles, two warming-pans, and two intermixed sets of chairs."—*Under the Greenwood Tree:* THOMAS HARDY

Having defined and illustrated description, it is now time to practice until facility is acquired in making finished products in this kind of discourse. All that has gone before should aid in what is attempted here.

Write detailed descriptions upon enough of the following to familiarize you with several different kinds of topics. Confine each to a single paragraph.

A View of a Campfire at Night from a short Distance.
A Summer Sunset.
What I saw during my morning Walk.
The Country railroad Station when the evening Train came in.
The Group around the Hurdy-gurdy Man.
The Grand Stand during the Football Game.
The Crowd at the Village Post Office awaiting the Mail.
The Group around the Fireplace.
The Wreck on the Railroad.
In the Wake of the Storm.
A Drop of Water as seen through a Microscope.
How the Moon looks through a Telescope.
The Wrecked Boat on the Beach.
The Gypsy Camp.
The View from the Church Tower.
The Waterfall in the Glen.
An Old Cemetery.
When the Apple Trees Blossom.
From my Window.
The Forest Fire.
An Iceberg.
The Muskrat Mound.
A Market Scene.
The Arrest of the Tramp.

Write a detailed and then an impressionistic description of five of the following, being careful to show the differences between the two kinds:

The Fisherman's Hut.
The Lumber Camp.
The College Room of a Slovenly Boy (or Girl).
How the Congregation Looked when Lightning Struck the Church Steeple.
The Happy Picnic Party at Dinner.

The Interrupted Sermon.
The Back Yard before Clean-up Day.
Moonlight upon the Lake.
The Family Circle when Hearing Bad News from the Front.
Shooting the Rapids.
The Uninvited Guest. (When a tramp invades a tea party in the country.)
The Empty Sleeve.
A View in the Park after a Snow Storm.
When the Circus Went by the School. (Pupils not allowed to go to the window.)
Single Blessedness. (An old bachelor in his room. Describe him and his room.)
Scene upon the Football Field immediately after the Game.

Write an illustration for a favorite scene from some book.

For more difficult exercises in description write upon the following:

1. What I saw led me to conclude that it was a doctor's office. (Use the foregoing as a topic sentence for a descriptive paragraph. Decide for yourself whether to use detailed or impressionistic description. Use as few words as possible. Imagine that much depends upon the success of your description; make it count.)

2. Imagine yourself a reporter on a city paper. Describe, in the way that seems best for your paper, what you saw in a room that had been ransacked by a burglar seeking for jewelry.

3. In a narrative paragraph of not more than one hundred and fifty words, introduce enough *informal description* to give a clear view of at least three important characteristics of a man who passes your home, apparently having escaped from a state hospital. Use no formal description. Do not retard the narrative at all.

4. Imagine a monkey to have escaped from his cage at the Zoo when many people are present. He does no serious damage, but multilates several ladies' hats and terrifies the ladies. Report the scene, using the kind of description you think best. Tell why you select the kind you use. Confine yourself to one hundred words.

5. Describe a harvest scene which appeals to at least four senses, to your feelings, both pleasant and unpleasant, and to your æsthetic nature. Limit yourself to one hundred and twenty-five words. Tell why you describe as you do.

6. Without pausing in your narrative for formal description, tell informally, or suggestively, enough about a man's appearance and character to prepossess one in his favor while relating some anecdote concerning him. One hundred words only.

7. Describe one of your classmates informally, without using more than six descriptive words, so that his friends would recognize him. Intersperse this informal description through some hundred words of narration.

8. A masked man accosts you on a dark night and demands your purse. You are about to comply when a policeman appears and the thief runs away. You are asked to describe him for the sake of identification. Three senses help you out. Describe him sufficiently to enable the police to identify him by comparing what you say with what they have on record at headquarters. Limit yourself to eighty words.

9. In a telegram of ten words inform a stranger you are to meet in Buffalo how he may recognize you at the station, what road you will take, and what time you will arrive.

10. Write a brief description, about sixty words, of a hot day. Make your readers feel the heat.

11. Describe a table set for a Christmas dinner so as to make your readers hungry. One hundred words. Impressionistic.

12. Describe a house impressionistically so as to inspire dread of entering it. About one hundred words.

13. Describe a group of people engaged in conversation. Do not tell what they are talking about; so describe that you give some general idea of the nature of the subject under consideration. One hundred and fifty words.

14. Describe a room, giving special attention to "atmosphere," so as to show it to be the abode of a person of poverty, or wealth, or bad taste, or culture. About one hundred and twenty-five words.

15. A young lady has just received a letter which she reads in your presence. Describe the scene in such a way as to show why you consider it a love letter, or a business letter, or a milliner's bill. Seventy-five words.

16. Describe a fellow passenger on a street car. Bring out what you judge his walk in life to be. Take into account his general

appearance, his bearing, his dress, what he has in his hand, his voice, and any other interesting thing that you specially notice.

17. Describe, very carefully so as to avoid confusion, an angry person, a lazy man, a busy man, a nervous man, a tramp, a contented person, a haughty man, Mr. Micawber, Uriah Heep, the hypocrite, and a Secret Service man. Use only forty words for each.

18. Describe a bashful boy in society. Eighty words.

19. Describe the neighborhood nuisance. Give your own conceptions, but be careful to give definite characteristics. One hundred words.

20. Imagine yourself in a very melancholy mood. Describe a wedding ceremony. One hundred words.

21. Describe the same ceremony from the emotional point of view of a happy man, to be married in a month, who acts as best man at the wedding described. One hundred and fifty words.

22. Write a dialogue between yourself and a book agent. Bring out during the conversation an informal description of yourself and of the agent. Two hundred words.

23. Write a description of the most impressive scene you ever witnessed. Limit yourself to one hundred and fifty words. Be keenly alive to your task. Make every word count. Use words of large connotation. Use some words figuratively. Make your reader see and feel what you describe. Describe; do not explain.

24. Write a vivid, spirited description of some scene depicting rapid motion and great excitement, like "going over the top." Be careful of your choice of words. One hundred words. Impressionistic.

25. Practice writing descriptions of buildings, landscapes, seascapes, object in rest and in motion, animals, people singly and in groups, intimate personal descriptions bringing out inner traits of character, and descriptions showing rapid changes from one emotion to another.

. . . . . .

Concluding Word

In all descriptive writing be careful to select the best physical, mental, and emotional point of view; to arrange the first general impression and major and

minor details artistically, to use suitable diction, and so produce creditable results.

Remember that description is chiefly used for enriching narration and not for its own sake. But do not make the mistake of thinking it is of minor importance and can be slighted. Good description is of the greatest value in making other writing effective and it tests the writer's skill more than any other form of discourse.

Be on the alert, then, to discover things to describe and learn to describe them fully, impressionistically, and suggestively, so that you may be able to employ this form of discourse effectively whenever it may be used to advantage.

CHAPTER IX

EXPOSITION

Exposition is explanation. It will help to appreciate the importance of this form of discourse if we notice how commonly it is used. We at once think of text-books and works on science and philosophy as expository. But such works constitute only a small part of expository literature. Even the story abounds in explanations of situations, in reflections upon the actions of the characters, and in interpretations of their actions and their sayings. Newspaper editorials are wholly expository, while fully half of what we call "news" is of the same class. When the traveling salesman and the clerk behind the counter attempt to sell goods, they use exposition; when the office clerks write business letters they are likewise expository. The preacher, the lecturer, the teacher, and the lawyer, all use more expository discourse than of all the other kinds combined. Even in ordinary conversation the same holds true. Whenever one answers questions beginning with "how" or "why," he uses exposition. It is the most practical form of discourse.

The nature of exposition will be better understood if we compare it with the other forms of discourse. Narration deals with things in motion and in terms of

time; description deals largely with things at rest, and in terms of space. Narration and description both deal with things that can be seen, heard, smelled, touched, and emotionally felt; exposition concerns itself with the unseen and the abstract. Narration and description appeal to the senses and to the emotions; exposition appeals to the intellect. The chief function of exposition is to remove ignorance, to give information, to solve problems. Accuracy, clearness, and completeness must always characterize the finished product of exposition.

The difference between description and exposition will be readily appreciated by comparing the following two paragraphs:

> "The cottage and its gardens were so regular in their arrangement that they might have been laid out by a Dutch designer of the time of William and Mary. In a low, dense hedge, cut to wedge shape, was a door over which the hedge formed an arch, and from the inside of the door a straight path, bordered with clipped box, ran up the slope of the garden to the porch, which was exactly in the middle of the house, with two windows on each side. Right and left of the path were, first, a bed of gooseberry bushes; next, of current; next, of raspberry; next, of old-fashioned flowers; at the corners opposite the porch were spheres of box resembling a pair of school globes. Over the roof of the house could be seen the orchard, on yet higher ground, and behind the orchard the forest trees, reaching up to the crest of the hill."—*The Woodlanders:* Thomas Hardy

"Method is of advantage to a work, both in respect to the writer and the reader. In regard to the first it is a great help to his invention. When a man has planned his discourse he finds a great many thoughts rising out of every head that do not offer themselves upon the general survey of a subject. His thoughts are at the same time more intelligible, and better discover their drift and meaning when they are placed in their proper lights, and follow one another in a regular series, than when they are thrown together without order and connection. There is always an obscurity in confusion, and the same sentence that would have enlightened the reader in one part of a discourse perplexes him in another. For the same reason, likewise, every thought in a methodical discourse shows itself in its greatest beauty, as the several figures in a piece of painting receive a new grace from their disposition in the picture. The advantages of a reader from a methodical discourse are correspondent with those of the writer. He comprehends everything easily, takes it in with pleasure, and retains it long."

—*Spectator Paper No. 476:* Addison

In the two examples given above the fundamental distinction between the two forms is sufficiently marked to leave no doubt. The first is to show how a place looks; the second is to explain the advantages of method in writing. It is the difference in purpose which shows the distinction.

There are many cases, however, when the purpose of

the writer seems to be both to describe and to explain, and other cases when one cannot be sure as to which of the two purposes predominates. Even the best writers, such as Thomas Hardy, abound in passages of this sort. When both purposes seem to have been present in the mind of the writer we call his work generalized description, or expository description. The following paragraph from Hardy's *The Return of the Native* is expository description:

> "The August sun shone over Egdon and fired its crimson heather to a scarlet glow. It was the one season of the year, and the one weather of the season, in which the heath was gorgeous. This flowering period represented the second, or noontide division, in the cycle of those superficial changes which alone were possible here; it followed the green or young fern period representing the morn, and preceded the brown period, when the heath bells and ferns would wear the russet tinges of evening, to be in turn displaced by the dark hue of the winter period representing night."

Another fundamental distinction between description and exposition is that description deals with particular objects, while exposition is concerned with groups of objects taken together as a general class. One might describe *a* game of football so as to make his readers see how that particular game looked as it was played, and the result would be description. Or he might explain *the* game of football so that his readers could understand the principles of the game. One

cannot fully understand the game by witnessing it once. If you should wish to instruct another concerning football, the natural way would be to explain it to him in general terms and then take him to see a game which you could describe to him in particular terms. Such is the relation between description and exposition.

The relation between narration and exposition is not sufficiently close to cause much confusion, but since narration is often used for expository purposes, a word of explanation is necessary. This generalized, or expository narration, is used when a process is explained, by noting the steps in chronological order, as in the following account of making a smudge, from Henry van Dyke's *Fisherman's Luck*:

> "It would seem as if it ought to be the simplest affair in the world to light up a smudge. And so it is—if you are not trying.
>
> "An attempt to produce almost any other kind of fire will bring forth smoke abundantly. But when you deliberately undertake to create a smudge, flames break out from the wettest timber, and green moss blazes with a furious heat. You hastily gather handfuls of seemingly incombustible material and throw it on the fire, but the conflagration increases. Grass and leaves hesitate for an instant and then flash up like tinder. The more you put on the more your smudge rebels against its proper task of smudging. It makes a pleasant warmth to encourage the black flies; and a bright light to attract and cheer the mosquitoes. Your effort is a brilliant failure.

"The proper way to make a smudge is this: Begin with a very little, lowly fire. Let it be bright, but not ambitious. Don't try to make a smoke yet.

"Then gather a good supply of stuff which seems likely to suppress fire without smothering it. Moss of a certain kind will do, but not the soft, feathery moss that grows so deep among the spruce trees. Half-decayed wood is good; spongy, moist, unpleasant stuff, a vegetable wet blanket. The bark of dead evergreen trees, hemlock, spruce, or balsam, is better still. Gather a plentiful store of it. But don't try to make a smoke yet.

"Let your fire burn a while longer; cheer it up a little. Get some clear, resolute, unquenchable coals aglow in the heart of it. Don't try to make a smoke yet.

"Now pile on your smoldering fuel. Fan it with your hat. Kneel down and blow it, and in ten minutes you will have a smoke that will make you wish you had never been born.

"That is the proper way to make a smudge. But the easiest way is to ask your guide to make it for you."

In pure narration you would say concerning the beginning of a game of football, "Burton kicked off." In generalized narration for purposes of exposition, you would begin, "Some one kicks off."

In narration we relate what one does at a definite time; in expository narration we generalize and tell what he does habitually. Note the following generalized narrative from Irving's *Abbotsford*:

"In after years, when Scott began to turn this local knowledge to literary account, he revisited many of those scenes of his early ramblings, and endeavored to secure the fugitive remains of the traditions and song that had charmed his boyhood. When collecting materials for his *Border Minstrelsy* he used, he said, to go from cottage to cottage and make the old wives repeat all they knew, if but two lines; and by putting these scraps together he retrieved many a fine, characteristic old ballad or tradition from oblivion."

The next excerpt from Franklin's *Autobiography* is also narrative in form but expository in effect:

> "In the conduct of my newspaper I carefully excluded all libelling and personal abuse, which has of late years become so disgraceful to our country. Whenever I was solicited to insert anything of that kind, and the writers pleaded, as they generally did, the liberty of the press, and that a newspaper was like a stagecoach in which anyone who would pay had a right to a place, my answer was that I would print the piece separately if desired, and the author might have as many copies as he desired, to distribute himself, but that I would not take upon me to spread his detraction; and that having contracted with my subscribers to furnish them with what might be useful or entertaining, I could not fill their papers with private altercation, in which they had no concern, without doing them manifest injustice. Now, many of our printers make no scruple of gratifying the malice of individ-

uals by false accusations of the fairest characters among ourselves, augmenting animosity even to the producing of duels; and are, moreover, so indiscreet as to print scurrilous reflections on the government of neighboring states, and even on the conduct of our best national allies, which may be attended with the most pernicious consequences. These things I mention as a caution to young printers, and that they may be encouraged not to pollute their presses and disgrace their profession by such infamous practices, but refuse steadily, as they may see by my example that such a course of conduct will not, on the whole, be injurious to their interests."

Exposition and Argumentation. Exposition and argumentation are closely akin. They are alike in that both give information; they differ in that exposition gives information upon subjects concerning which there is little or no difference of opinion, while argumentation deals with disputed matters. Like exposition, argumentation seeks to instruct; but it goes further and endeavors to secure agreement where there is a difference of opinion. As we shall see in the chapter on argumentation, exposition plays an important part in formal argumentation. The introduction of a brief is always wholly expository.

The exposition just given reveals the fact that each of the forms of discourse shades into each of the others and is used to aid the others in making the finished product of composition effective and interesting. From

this we may infer, further, that the division of all discourse into the four forms—narration, description, exposition, and argumentation—is but an academic device to aid in understanding the whole subject better than would be possible without such subdivision and analysis.

Definition of Exposition. In defining exposition we must remember that in the broad sense it includes all the other forms of discourse when they are used more to appeal to the intellect than to the senses and emotions; when they are employed in more of a scientific than in a literary sense. The illustrations we have used will aid in appreciating this fact. Formal exposition aims at definite knowledge and so may be termed scientific. In this restricted sense we define exposition as: **That form of discourse whose purpose is to satisfy the intellect concerning such abstract and general things as are not readily perceived by the senses.** It deals with the qualities and the nature of things, with causes and results, with meaning and interpretation, and with classification.

The following quotation from Trench's *Study of Words* is both a good example of exposition and a valuable appendix to our chapter on **Diction**: "What a wealth of words in almost every language lies inert and unemployed; and certainly not least in our own. How much of what might be as current coin among us, is shut up in the treasure-house of a few classical authors, or is never to be met with at all but in the columns of the dictionary, we meanwhile, in the midst

of all this riches, adjusting ourselves to a voluntary poverty; and often, with tasks the most delicate and difficult to accomplish—for surely the clothing of thought in its most appropriate garment of words is such—needlessly depriving ourselves of a large portion of the helps at our command; like some workman who, being furnished for an operation that will challenge all his skill with a dozen different tools, each adapted for its own special purpose, should in his indolence and self-conceit persist in using only one; doing carelessly what might have been done finely; or leaving altogether undone that which, with such assistances, was quite within his reach. And thus it comes to pass that in the common intercourse of life, often, too, in books, a certain limited number of words are worked almost to death, employed in season and out of season —a vast multitude meanwhile being rarely, if at all, called to render the service which *they* could render far better than any other; so rarely, indeed, that little by little they slip out of sight and are forgotten altogether. And then, perhaps, at some later day when their want is felt, the ignorance into which we have allowed ourselves to fall, of the resources offered by the language to satisfy new demands, sends us abroad in search of outlandish substitutes for words which we already possess at home. It was, no doubt, to avoid so far as possible such an impoverishment of the language which he spoke and wrote, for the feeding of his own speech with words capable of serving him well, but in danger of falling quite out of his use, that the great

Lord Chatham had, as we are told, Bailey's *Dictionary*, the best of his time, twice read to him throughout."

Note how the above passage satisfies the definition of exposition; how it deals with the qualities of the man of small vocabulary, the cause and effect of his condition, and the interpretation of the case so as to point a lesson against falling into such a state.

The Means of Exposition. There are two means of exposition: by definition and by analysis. Single words are usually explained by definition; propositions by analysis. Definition is of two kinds: by synonym and by definition proper.

Exposition by Synonym. The simplest method of defining a single term is by giving a synonym of it. While this method is not sufficient where exactness is sought, it often suffices for ordinary purposes. Care must be taken, however, to use a synonym that is more easily comprehended than the word which it explains. For example, the word *exposition* is not so common as the word *explanation*, hence to say that exposition is explanation gives a brief and fairly adequate idea of the meaning of exposition. So we say, "to amputate is to cut off," "sclerosis is a hardening," and the like. This method is common in conversation; rare in formal discourse. Even in conversation it should be used with caution, for synonymous words never mean exactly the same, but something similar. The proper use of synonyms is to give shades of meaning and not to serve as a substitute for definitions.

Exposition by Definition. The best method of explaining single words is by definition. It is the synthetic method, setting the limits of the meaning of a word. When this is done informally, some of the limits are set and the word is sufficiently identified for ordinary purposes. Hence, to say, "exposition appeals to the intellect" differentiates it from narration and description; it is not sufficient to afford a working basis in writing exposition. The formal, logical definition is alone adequate for precision.

The formal definition consists of three distinct parts: the term to be defined, the general class to which it belongs, and its distinguishing characteristics. There is little difficulty, as a rule, with the first two parts of the definition if one uses moderate care. Precision, however, is necessary in selecting such characteristics of the term to be defined as will differentiate it from other members of the same general class. Take, for instance, the definition of description: **"Description is that form of discourse by means of which a writer or speaker seeks to produce the same effects upon the senses and emotions of others, which observation, experience, and the use of the imagination have produced upon him."** *Description* is the term defined; *discourse* indicates the general class of forms to which it belongs. "By means of which a writer or speaker seeks to produce the same effects upon the senses and emotions of others, which observation, experience, and the use of the imagination have produced upon him," constitute the characteris-

tics wherein description differs from the other forms of discourse.

Enough characteristics must be selected to distinguish the term from other members of its class. The word defined must never be used in giving the distinguishing characteristics, nor should any word be used which is so difficult as to need definition itself.

In ordinary exposition informal and imperfect definitions are far more common than strictly logical ones. This is seen in the case of exposition by repetition where a series of imperfect definitions is given. It is very effective. It drives the meaning *home* to the reader until, with all its rephrasing and reiteration, it gains a cumulative effect that is irresistible. Its advantages are clearness and emphasis. Such exposition, though classed under the heading of definition, also partakes partly of the nature of exposition by analysis, to be considered later, for the large number of distinguishing characteristics given has the effect of an analysis. Such exposition requires a whole paragraph and the following from Charles Lamb's *Poor Relations* is a capital illustration:

"A poor relation—is the most irrelevant thing in nature,—a piece of impertinent correspondency,—an odious approximation,—a haunting conscience,—a preposterous shadow, lengthening in the noontide of your prosperity,—an unwelcome remembrancer,—a perpetually recurring mortification,—a drain on your purse,—a more intolerable dun upon your pride,—a drawback upon success,—a rebuke to your rising,—a

stain in your blood,—a blot on your 'scutcheon,—a rent in your garment,—a death's head at your banquet,—Agathocles' pot,—a Mordicai at your gate,—a frog in your chamber,—a fly in your ointment,—a mote in your eye,—a triumph to your enemy,—an apology to your friends,—the one thing not needful,—the hail in the harvest,—the ounce of sour in a pound of sweet."

Brief expositions, such as require more than a single sentence and not more than a single paragraph, furnish the best illustrations both of the kinds of paragraph development and the methods of exposition, for it is in exposition that the paragraph is seen in its purest form. The illustration given above, and repeated from the chapter on the paragraph, shows this.

The following paragraph from Macaulay's *Essay on Addison* is developed by enumerating a number of details explaining how the spectator trained himself in college, by travel, and by showing how he spent his time.

> "The spectator himself was conceived and drawn by Addison, and it is not easy to doubt that the portrait was meant to be in some features a likeness of the painter. The spectator is a gentleman who, after passing a studious youth at the university, has traveled on classic ground, and has bestowed much attention on curious points of antiquity. He has, on his return, fixed his residence in London, and has observed all the forms of life which are to be found in that great city; has daily listened to the wits at Will's; has smoked

with the philosophers at the Grecian, and has mingled with the parsons at Child's, and with the politicians at St. James's. In the morning he often listens to the hum of the Exchange; in the evening his face is constantly to be seen in the pit of the Drury Lane Theater. But an insurmountable bashfulness prevents him from opening his mouth, except in a small circle of intimate friends."

The next paragraph, developed by a series of illustrations of the truth of the statement made in the topic sentence, is an equally good example of exposition by means of illustrations.

"I have said that poetry and imagination seek to penetrate everywhere; and this is literally true, for even the hardest, austerest studies cannot escape their influence; they will put something of their own life into the dry bones of a nomenclature which seems the remotest from them, the most opposed to them. Thus in Danish the male and female lines of descent and inheritance are called respectively the sword-side and the spindle-side. He who in prosody called the metrical foot, consisting of one long syllable followed by two short, a dactyl or a finger, with the allusion to the long first joint of the finger, and the two shorter which follow, whoever he may have been—and some one was the first to do it—must be allowed to have brought a certain amount of imagination into a study so alien to it as prosody very well might appear."

—*On the Study of Words:* TRENCH

Note again how the truth stated in the topic sentence is developed and illustrated by giving examples:

> "New necessities, new evolutions of society into more complex conditions, evoke new words; which come forth, because they are required now; but did not formerly exist, because in an anterior period they were not required. For example, in Greece, so long as the poet sang his own verses, *singer* sufficiently expressed the double function; such a singer was Homer, and such Homer describes Demodoccus, the bard of the Phæacians; that double function, in fact, not being in his time contemplated as double, but each of its parts so naturally completing the other that no second word was required. When, however, in the division of labor, one made the verses which another chanted, then *poet* or *maker*, a word unknown to the Homeric age, arose. In like manner, when physicians were the only natural philosophers, the word covered this meaning as well as that other which it still retains; but when the investigation of nature and natural causes detached itself from the art of healing, became an independent study, the name *physician* remained to that which was the stock and stem of the art, while the new offshoot sought out and obtained a new name for itself."—*Study of Words:* TRENCH

The following paragraph, developed by comparison, also illustrates the method of comparison as a means of exposition. The effectiveness of such a method is in the fact that light is thrown upon two subjects at

the same time, thus affording a double chance of arousing interest. In the comparison between Dickens and Thackeray, for instance, an admirer of Dickens or an admirer of Thackeray is sure to be interested, while an admirer of both will be doubly interested. Notice how the comparison helps to understand both writers:

> "It is natural that men should compare Dickens and Thackeray; but the two will be found to be curiously unlike when once a certain superficial resemblance ceases to impress the mind. Their ways of treating a subject were not only dissimilar, but were absolutely in contrast. They started, to begin with, under the influence of a totally different philosophy of life, if that is to be called a philosophy which was probably only the result of peculiarity of temperament in each case. Dickens set out on the literary theory that in life everything is better than in books; Thackeray with the impression that it is worse. In the one case there was something too much of a mechanical interpretation of everything for the best in the best possible world; in the other the savor of cynicism was at times a little annoying. As each writer went on, the peculiarity became more and more a mannerism. The popularity of Dickens was in a great measure due to the fact that he set forth life in cheerful light and colors. He had, of course, gifts of a far higher artistic value; he could describe anything that he saw with a fidelity which Balzac could not have surpassed; but

it must be owned that if Dickens's peculiar "philosophy" were effaced from his works, the fame of the author would remain a very different thing from what it is at the present moment. On the other hand, it would be possible to cut out of Thackeray all his little cynical, melancholy sentences, and reduce his novels to bare descriptions of life and character, without effecting in any sensible degree his influence on the reader or his position in literature. Thackeray had a marvelously keen appreciation of human motive and character within certain limits, while Dickens had little or no knowledge of human character, and evidently cared very little about the study. His stories are fairy tales made credible by the masterly realism with which he described all the surroundings and accessories, the costumes and the ways of his men and women. . . . Thus it will be seen that these two eminent authors had not only different ideas about life, but absolutely contrasting principles of art. One worked from the externals inward; the other realized the unseen, and left the externals to grow for themselves. Two peculiarities, however, they shared. Each lived and wrote of and for London. Dickens created for art the London of the middle and lower classes; Thackeray did the same for the London of the upper class, and for those who strive to imitate their ways. Neither ever even attempted to describe a man kept constantly above and beyond the atmosphere of mere egotism by some sustaining greatness or even intensity of purpose. In Dickens, as in

> Thackeray, the emotions described are those of conventional life merely. But to paint the manners of a day and a class as Dickens and Thackeray have done, is to deserve fame and the gratitude of prosperity. The age must claim a high place in art which could in one department alone produce two such competitors. Their effect upon their time was something marvelous. People talked Dickens or thought Thackeray."—JUSTIN MCCARTHY

Closely connected with the method of comparison is that of contrasts. The quotation just given partially illustrates the uses of contrasts along with a series of comparisons. The following, from Charles Lamb's *The Superannuated Man,* however, will serve further to show how effective a series of contrasts may be made. Lamb shows by a series of contrasts between his condition before and after he became a superannuated man, what a great change had taken place. It is an effective method of exposition.

> "For the first day or two I felt stunned, overwhelmed. I could only apprehend my felicity; I was too confused to take it sincerely. I wandered about, thinking I was happy, and knowing I was not. I was in the condition of a prisoner in the old Bastile suddenly let loose after forty years of confinement. I could scarce trust myself with myself. It was like passing out of Time into Eternity—for it was a sort of Eternity for a man to have his time all to himself. It seemed to me that I had more time on my hands than I could

manage. From a poor boy, poor in time, I was suddenly lifted up into a vast revenue; I could see no end of my possessions; I wanted some steward, or judicious bailiff, to manage my estates in Time for me. And here let me caution persons growing old in business, not lightly, nor without weighing their resources, to forego their customary employment all at once, for there may be danger in it. I feel it by myself, but I know that my resources are sufficient; and, now that those first giddy raptures have subsided, I have a quiet home feeling of the blessedness of my condition. I am in no hurry. Having all holidays, I am as though I had none. If time hung heavy upon me, I could walk it away; but I do *not* walk all day long as I used to do in those old transient holidays—thirty miles a day, to make the most of them. If Time were troublesome I could read it away, but I do *not* read in that violent measure with which, having no time but my own candlelight time, I used to weary out my head and eyesight in bygone winters. I walk, read, or scribble (as now) just when the fit seizes me. I no longer hunt after pleasure; I let it come to me. I am like the man

> "'That's born, and has his years come to him,
> In some green desert.'"

. . . . . .

Exposition by the method of giving causes or effects is very near argumentation in which the giving of proof is the principal work of the writer. It is sufficiently differentiated from argumentation, however, to deserve special consideration by itself as a part of exposition.

In the following quotation the first sentence is given as a good illustration of the use of the last sentence of a paragraph to summarize its meaning and indicate the transition to the next paragraph. The complete paragraph is developed by the method of giving a series of reasons for the truth of the statement made in the topic sentence, *Addison is the Spectator.*

> "We say this of Addison alone; for *Addison is the Spectator.* About three sevenths of the work are his; and it is no exaggeration to say that his worst essay is as good as the best essay of any of his coadjutors. His best essays approach near to absolute perfection; nor is their excellence more wonderful than their variety. His invention never seems to flag; nor is he ever under the necessity of repeating himself or of wearing out a subject. There are no dregs in his wine. He regales us after the fashion of that prodigal nabob who held that there was only one glass of wine in a bottle. As soon as we have tasted the first sparkling foam of a jest, it is withdrawn, and a fresh draft of nectar is at our lips. On the Monday we have an allegory as lively and ingenious as Lucian's *Auction of Lives*; on the Tuesday an Eastern apologue, as richly colored as *The Tales of Scheherezade*; on the Wednesday a character described with the skill of La Bruyère; on the Thursday a scene from common life, equal to the best chapters in *The Vicar of Wakefield*; on the Friday some sly Horatian pleasantry on fashionable follies, on hoops, on patches, on puppet shows;

and on the Saturday a religious meditation, which will bear comparison with the finest passages in Massillon."

—*Essay on Addison:* MACAULAY

The next paragraph illustrates the method of exposition by giving a series of effects of the statement made in the topic sentence: "Clarissa is one of the most sympathetic, as she is one of the most lifelike, of all the women in literature."

"By the universal acknowledgment of novel readers, *Clarissa is one of the most sympathetic, as she is one of the most lifelike, of all the woman in literature*, and Richardson has conducted her story with so much art and tact, that her very faults canonize her, and her weakness crowns the triumph of her chastity. In depicting the character of Lovelace, the novelist had a difficult task, for to have made him a mere ruffian would have been to ruin the whole purpose of the piece. He is represented as witty, versatile, adroit, the very type of the unscrupulous gentleman of fashion of the period. He expiates his crimes, at the close of a capital duel, by the hands of Colonel Morden, a relative of the Harlowe family, who has seen Clarissa die. The success of *Clarissa*, both here and in France, was extraordinary. As the successive volumes appeared, and readers were held in suspense as to the fate of the exquisite heroine, Richardson was deluged with letters entreating him to have mercy. The women of England knelt sobbing around his knees, and addressed him as

though he possessed the power of life and death."

—*History of English Literature: Eighteenth Century:* EDMUND GOSSE

Special Forms of Exposition. Thus far our consideration of exposition has been general. We have dealt with the nature of exposition and the methods of securing the best results. We now consider some of the special purposes for which exposition is used and the forms suitable for those purposes. Study the following explanations of these forms and the accompanying illustrations until you can produce each form yourself.

Exposition of a Situation in a Story. At the beginning of a story and often during the narration of it the author must explain the various situations in which his characters act out their parts. The more intimate the character study, the more must the situations which affect the characters be explained. For instance, in Thomas Hardy's *Return of the Native,* Egdon Heath plays such an important part in the story, more important than that of any one character, that the author devotes the entire first chapter to exposition of the meaning of the peculiarities of the heath before he introduces the characters in the second chapter. We quote from the early paragraphs to illustrate how such exposition is used by a master writer. Note how it gives the background of the story its due prominence and also serves to create the atmosphere of the tragedy:

"A Saturday afternoon in November was approaching the time of twilight, and the vast tract of unenclosed wild known as Egdon Heath embrowned itself moment after moment. Overhead, the hollow stretch of whitish cloud shutting out the sky was as a tent which had the whole heath for its floor.

"The heaven being spread with this pallid screen, the earth with the swarthiest of vegetation, their closing line at the horizon was clearly marked. In such a contrast the heath wore the appearance of an installment of night, which had taken up its place before its astronomical hour was come; darkness had to a great extent arrived hereon, while day stood distinct in the sky. Looking upward, a furze cutter would have been inclined to continue work; looking down, he would have decided to finish his fagot and go home. The meeting rims of the world and of the firmament seemed to be a division in time no less than a division in matter. The face of the heath by its mere complexion added half an hour to eve; it could in like manner retard the dawn, sadden noon, anticipate the frowning of storms scarcely generated, and intensify the opacity of a moonless midnight to a cause of shaking and dread.

"In fact, precisely at this transitional point of its nightly roll into darkness, the great and particular glory of Egdon waste began, and nobody could be said to understand the heath, who had not been there at such a time. It could best be felt when it could not clearly be seen. Its completed effect

and explanation lay in this and the succeeding hours before the next dawn; then, and only then, did it tell its true tale. The spot was indeed a close relation of night; and when the night was beginning to draw near, a certain tendency to gravitate together could be perceived between its shades and the scene. The somber stretches of round and hollow seemed to rise to meet the evening gloom in pure sympathy; nay, they anticipated its livery, putting on the obscurity of night while the upper night of the sky was still far in the distance. First, the heath exhaled darkness; next, the heavens precipitated it. The obscurity in the air and the obscurity in the land then closed together in a black fraternization toward which each advanced halfway.

"The place became full of watchful intentness now. When other things sank brooding to sleep, the heath appeared slowly to awaken and listen. Every night its Titanic form seemed thus to await something. What it awaited none could say. It had waited unmoved during so many centuries, through the crises of so many other things, that it could only be imagined to await one last crisis—the final overthrow."

The effect of such exposition, which possesses some of the charm of impressionistic description, is fully felt when, a little later, the characters are introduced in such a way as to make them blend perfectly with the evening upon the dark Egdon Heath.

In another story by the same writer, *Far from the*

Madding Crowd, we find the following exposition which greatly aids us in appreciating the scene which immediately follows, for it explains the situation in which Gabriel Oak finds himself:

> "To persons standing alone on a hill during a clear midnight such as this, the roll of the world eastward is almost a palpable movement. The sensation may be caused by the panoramic glide of the stars past earthly objects, which is perceptible in a few minutes of stillness, or by a fancy that the better outlook upon space afforded by a hill emphasizes terrestrial revolution, or by the wind, or by the solitude; but whatever be its origin, the impression of riding along is vivid and abiding. The poetry of motion is a phrase much in use, and to enjoy the epic form of that gratification it is necessary to stand on a hill at a small hour of the night, and, first enlarging the consciousness with a sense of difference from the mass of civilized mankind, who are horizontal and disregardful of all such proceedings at this time, long and quietly watch your stately progress through the stars. After such a nocturnal reconnoiter among these astral clusters, aloft from the customary haunts of thought and vision, some men may feel raised to a capacity for eternity at once."

For a further illustration of the use of such exposition read the first four paragraphs of chapter eleven of Hardy's *The Mayor of Casterbridge.*

In Thackeray's *Pendennis* we find the following use of exposition to explain a situation. It is typical of many such passages in Thackeray, where he pauses to chat, as it were, with the reader:

> "In these speculations and confessions of Arthur, the reader may perchance see allusions to questions which, no doubt, have occupied and discomposed himself, and which he may have answered by very different solutions to those come to by our friend. We are not pledging ourselves for the correctness of his opinions, which readers will please to consider are delivered dramatically, the writer being no more answerable for them than for the sentiments uttered by any other character of the story; our endeavor is merely to follow out, in its progress, the development of the mind of a worldly and selfish, but not ungenerous or unkind or truth-avoiding man. And it will be seen that the lamentable stage to which his logic at present has brought him is one of general skepticism and sneering acquiescence in the world as it is; or, if you like so to call it, a belief qualified with scorn in all things extant. The tastes and habits of such a man prevent him from being a boisterous demagogue, and his love of truth and dislike of cant keep him from advancing crude propositions, such as many loud reformers are constantly ready with; much more of uttering downright falsehoods in arguing questions or abusing opponents, which he would die or starve rather than use.

> It was not in our friend's nature to be able to utter certain lies; nor was he strong enough to protest against others, except with a polite sneer, his maxim being that he owned obedience to all acts of parliament, as long as they were not repealed."

Exposition of Character. What is commonly called a "character sketch" is to be distinguished from the description of a character. The description of a character is to tell how he looks; the exposition of character goes deeper and deals with one's inner qualities which find expression in his habits. Here, as in all these special forms of exposition, the method used is to be determined by the purpose of the writer and by the available material. Descriptions of people often shade off into character sketches, as in the following of Gabriel Oak, from *Far from the Madding Crowd:*

> "When Farmer Oak smiled the corners of his mouth spread till they were within an unimportant distance of his ears, his eyes were reduced to mere chinks, and diverging wrinkles appeared around them, extending upon his countenance like the rays of a rudimentary sketch of the rising sun.
>
> "His Christian name was Gabriel, and on working days he was a young man of sound judgment, easy motions, proper dress, and general good character.
>
> "On Sundays he was a man of misty views, rather given to postponing treatment of things, whose best clothes and seven-and-six-

penny umbrella were always hampering him; upon the whole, one who felt himself to occupy morally that vast middle space of Laodicean neutrality which lay between the sacrament people of the parish and the drunken division of its inhabitants—that is—he went to church, but yawned privately by the time the congregation reached the Nicene Creed, and thought of what there would be for dinner when he meant to be listening to the sermon. Or, to state his character as it stood in the scale of public opinion, when his friends and critics were in tantrums, he was considered rather a bad man; when they were pleased, he was rather a good man; when they were neither, he was a man whose moral color was a kind of pepper-and-salt mixture. Since he lived six times as many working days as Sundays, Oak's appearance in his old clothes was most peculiarly his own—the mental picture formed by his neighbors always presenting him as dressed in that way when their imagination answered to the thought, 'Gabriel Oak.' He wore a low-crowned felt hat spread out at the base by tight jamming upon the head for security in high winds, and a coat like Dr. Johnson's, his lower extremities being encased in ordinary leather leggings and boots emphatically large, affording to each foot a roomy apartment so constructed that any wearer might stand in a river all day long and know nothing about it—their maker being a conscientious man who always endeavored to compensate for any weakness in his cut by unstinted dimension and solidity."

As a general rule, character sketches should begin with some descriptive touches revealing personal appearance; then there should be given an explanation of the mental traits—intelligence, cleverness, shrewdness, penetration, or their opposites—and finally the moral qualities—honesty, unselfishness, charity, sympathy, benevolence—in a word, manliness or womanliness, or their opposites. Note the following from Dickens' *Oliver Twist:*

> "The younger lady was in the lovely bloom and springtime of womanhood; at that age when, if ever angels be for God's good purposes enthroned in mortal forms, they may be, without impiety, supposed to abide in such as hers.
>
> "She was not past seventeen. Cast in so slight and exquisite a mold, so mild and gentle, so pure and beautiful, that earth seemed not her element, nor its rough creatures her fit companions. The very intelligence that shone in her deep blue eye, and was stamped upon her noble head, seemed scarcely of her age or of the world; and yet the changing expression of sweetness and good humor, the thousand lights that played about the face and left no shadow there; above all, the smile, the cheerful, happy smile, were made for home, for fireside peace and happiness.
>
> "She was busily engaged in the little offices of the table. Chancing to raise her eyes as the elder lady was regarding her, she playfully put back her hair, which was simply braided on her forehead, and threw into one beaming look

such a gush of affection and artless loveliness that blessed spirits might have smiled to look upon her."

Characterization also includes whole groups of people. The following illustrates this form:

"I come last to the character and ways of the Americans themselves, in which there is a certain charm, hard to convey by description, but felt almost as soon as one sets foot on their shore, and felt constantly thereafter. They are a kindly people. Good nature, heartiness, a readiness to render small services to one another, an assumption that neighbors in the country, or persons thrown together in travel, or even in a crowd, were meant to be friendly rather than hostile to one another, seem to be everywhere in the air and in those who breathe it. Sociability is the rule, isolation and moroseness the rare exception. It is not merely that people are more vivacious and talkative than an Englishman expects to find them, for the Western man is often taciturn and seldom wreathes his long face into a smile. It is rather that you feel that the man next you, whether silent or talkative, does not mean to repel intercourse, or convey by his manner his low opinion of his fellow creatures. Everybody seems disposed to think well of the world and its inhabitants, well enough, at least, to wish to be on easy terms with them in those little things whose trouble to the doer is small in proportion to the pleasure they give to the receiver. To help others is better recognized

as a duty than in Europe. Nowhere is money so readily given for any public purpose; nowhere, I suspect, are there so many acts of private kindness done—such, for instance, as paying the college expenses of a promising boy, or aiding a widow to carry on her husband's farm—and these are not done with ostentation. People seem to take their troubles more lightly than they do in Europe, and to be more indulgent to the faults by which the troubles are caused. It is a land of hope, and a land of hope is a land of good humor. And they have also—though this is a quality more perceptible in women than in men—a remarkable faculty for enjoyment, a power of drawing more happiness from obvious pleasures, simple and innocent pleasures, than one often finds in overburdened Europe."

—*The American Commonwealth:* James Bryce

The Abstract. One of the commonest and most useful forms of exposition is the abstract. It is a summary, a résumé, a boiling down, a condensation of a longer composition. Whenever you report a conversation, a lecture, or a sermon; whenever you attempt to tell another what the contents of a book are; whenever you write out an examination paper, you make an abstract. The secret of success in making a good abstract is to *express substantially the thought of whatever you are condensing in a very few words.* To do this with justice to the writer whose exposition you are summarizing, it is necessary to master his thought as a whole. To condense each paragraph separately will

not suffice. It may be necessary to reduce a whole group of paragraphs to a single sentence. To avoid giving a prejudiced view of another's longer composition, it is important to maintain the same balance and proportion used by the other and to emphasize what he has emphasized. Lack of care in this respect defeats the purpose of writing abstracts and gives wholly wrong impressions. Honesty of purpose must go hand in hand with skill in making the summary say what the longer composition does.

After mastering the line of thought of the original composition, make a careful outline of the thought, taking special care to discover the main points and the proportionate amount of space devoted to each. In general, the arrangement of the main headings into paragraph form will suffice. If, however, you are allowed more space, you may use minor headings and develop them briefly under their proper main headings. Make your finished product a real exposition—not a bare outline. Test your abstract to see if it contains all that is vital in the original and to see if the proportion is the same.

(A helpful practice is to make every recitation an exercise in abstract making. When studying a lesson from a textbook or from lecture notes, be sure that you have mastered the vital points; then give them in the recitation, or examination, with as much elaboration as circumstances will permit. Such practice will also develop one's power of discrimination and enable him to evaluate material and use only the best.)

For examples of abstracts note the so-called arguments at the beginning of the several books of Homer's *Iliad*, synopses of preceding chapters of serial stories in magazines and newspapers, and summaries of books in histories of literature.

In Milton's *Comus* you will find a capital illustration of the way abstracts are made. The attendant spirit, wishing to instruct the audience concerning the enchanter, Comus, gives a complete account and characterization of him. Later in the masque Milton makes the attendant spirit give to the two brothers a brief account of the same story. In the first instance he used thirty-two lines; in the latter eleven. Study the two and note how the latter contains the essential facts of the former, but fewer details.

"Bacchus, that first from out the purple grape
Crushed the sweet poison of misused wine,
After the Tuscan mariners transformed,
Coasting the Tyrrhene shore, as the winds listed,
On Circe's island fell. (Who knows not Circe,
The daughter of the Sun, whose charmed cup
Whoever tasted lost his upright shape,
And downward fell into a grovelling swine?)
This Nymph, that gazed upon his clustering locks,
With ivy-berries wreathed, and his blithe youth,
Had by him, ere he parted thence, a son
Much like his father, but his mother more,
Whom therefore she brought up, and Comus named:
Who, ripe and frolic of his full-grown age,
Roving the Celtic and Iberian fields,
At last betakes him to this ominous wood,
And, in thick shelter of black shades imbowered,
Excels his mother at her mighty art;
Offering to every weary traveller
His orient liquor in a crystal glass,

To quench the drought of Phœbus; which as they taste
(For most do taste through fond intemperate thirst),
Soon as the potion works, their human count'nance,
The express resemblance of the gods, is changed
Into some brutish form of wolf or bear,
Or ounce or tiger, hog or bearded goat,
All other parts remaining as they were.
And they, so perfect is their misery,
Nor once perceive their foul disfigurement,
But boast themselves more comely than before,
And all their friends and native home forgot,
To roll with pleasure in a sensual sty."

—MILTON'S *Comus:* lines 46–77

"Within the navel of this hideous wood,
Immured in cypress shades, a sorcerer dwells,
Of Bacchus and of Circe born, great Comus,
Deep skilled in all his mother's witcheries,
And here to every thirsty wanderer
By sly enticement gives his baneful cup,
With many murmurs mixed, whose pleasing poison
The visage quite transforms of him that drinks,
And the inglorious likeness of a beast
Fixes instead, unmolding reason's mintage
Charactered in the face."

—MILTON'S *Comus:* lines 520–530

Literary Criticism and Book Reviews. In making an abstract, as we have noticed, nothing is included which was not in the original. As soon as one begins to add opinions of his own he ceases being a maker of abstracts and becomes a critic. Although they are confused in the minds of some there is no vital connection between abstracts and book reviews. A critic of a book may find it necessary to include in his review of a book a very brief summary, but such a practice is only incidental to the critic's real purpose. If too full an abstract is given it may defeat the critic's purpose. To

avoid confusing the abstract with the book review note carefully what the latter is.

One of the most practical forms of exposition is literary criticism. Its chief value lies in the fact that it enables you to correlate and synchronize your study of literature with composition. The more you learn to estimate correctly the writings of others the better will you be able to write; the more your power of literary appreciation increases the more your powers of expression will develop. Do not, then, look upon the writing of book reviews as useless drudgery. Consider it, rather, as your best opportunity to improve, at the same time, your power of judging literature and your facility of expression.

Literary criticism is evaluating a book according to an accepted and worthy standard. Matthew Arnold says it is "a disinterested endeavor to learn and propagate the best that is known and thought in the world." For practical purposes in the high school we give this definition: **Literary criticism is an intelligent and sympathetic estimate of the worth of a book made after careful reading and a thoughtful consideration of its matter and form.**

Suggestions for reviewing a novel, short-story, drama. or narrative poem.

1. Read the book to be reviewed with care and without prejudice. Take brief notes, each note upon a separate slip of paper, concerning the setting or background, the plot development, characters, striking incidents or notable passages, and your growing and per-

haps changing impressions. If possible, find out something about the author.

2. In a separate paragraph, which is not to be considered a part of your review, give the complete title of the book, the name of the author, the publisher, and (if possible) the price.

3. Before beginning to write your review study your notes and think through the story to give continuity to your impressions and to plan for your exposition.

4. As a rule, plan to arrange your material in some such order as this:

(a.) Begin with a general impression of the book as a whole, comparing it, if possible, with some other book of the same kind or by the same author.

(b.) Tell enough of the story to arouse the reader's interest or curiosity, *but no more.* If it is a story with surprises at the end, mention the fact, but by no means tell what they are. Let the reader of the book have the pleasure of discovering them for himself.

(c.) For the main body of your review select some feature for fuller development, such as the plot interest, the kind of characters, the style of the author, the diction, fidelity to life, or the evident purpose of the author and the way he has, or has not, carried it out.

(d.) Select a few passages to quote in substantiating whatever claims you have made in discussing the book.

(e.) Analyze your impressions further, asking yourself what the book has done for you intellectually, æsthetically, and morally, to enable you to make some final recommendation concerning it.

(f.) Write your review according to the plan you have made, using from three to five paragraphs and from four hundred to six hundred words. See to it that your finished product has all the requisites of good exposition.

Cautions. 1. Remember that *criticism* is judging the merits of a book, and is not to be confused with mere fault-finding, on the one hand, nor with fulsome praise on the other. Avoid mere generalities. Be honest with yourself, the author of the book, and the possible reader.

2. Beware of the undue use of such words as *dull* and *dry*. They are often misused. To apply them to all thoughtful books indiscriminately will not injure them or their writers; the practice will reveal you in an unenviable light.

3. Be sure that you have some standard acquired from your previous reading, from a textbook, or from your teacher, to assist and supplement your own personal taste. Get a definite idea of what constitutes a *good* book and remember that books, like people, may be good in various ways.

4. To be fair to an author judge his work according to his purpose and the standards of the time the book represents, not according to what you think his purpose should have been, and not according to the stand-

ards of another century. Do not be guilty of such inane statements as that of a woman who said to a famous English actor, after witnessing his *Antony and Cleopatra*: "Cleopatra may be a very interesting character, but her home life was so different from that of our own dear Queen."

5. Do not condemn a book because it is a tragedy, or because it has tragedy in it. Learn what tragedy is. Judge a tragedy as a tragedy; do not complain because it is not something else.

6. Do not condemn a book because it has a villain or unpleasant people in it. Study the author's purpose in putting them into the story. See how he handles them in relation to the other characters. Be fair.

Suggestions for books other than novels, plays, and narrative poems.

In criticizing essays, orations, works on criticism, biographies, histories, and the like, one should read with greater care and take fuller notes. Pay more attention to the way an author handles his subject and to his conclusions. In the case of essays, give special attention to style as well. If what you read is controversial, carefully scrutinize the arguments used.

In criticizing lyric poems it is not safe to be satisfied with one reading. They require careful study. Give attention, especially, to your emotional impressions and to your æsthetic reactions. Take into account such matters as poetic technique, poetic diction, the use of figures of speech, and whatever else should be considered in estimating the quality of the poetry.

In criticizing a series of essays or poems, study to find the author's most distinguishing characteristics as illustrated in several of the examples of his work in the volume under consideration. Select one or two for special study. As far as possible, use the inductive method when considering a collection of works.

Study book reviews in such magazines as, *The Bookman*, *The Atlantic Monthly*, *The Literary Digest*, and *The Independent*.

Remember that in writing your book reviews you are to show that you understand and enjoy literature, and that, through your review, you are to help others to do the same.

His Family. By Ernest Poole. New York: The Macmillan Company. $1.35.

> "After *The Harbor* we expected Ernest Poole to write more really worth-while novels. In *His Family* we are not disappointed; it is as significant as *The Harbor* in its sure touch, in its reality of contact with life, in its large naturalness, that takes it out of the realm of romance into that of realism, but gives it the power to hold within itself the enchantment of romance.
>
> "The hero of this novel is not a boy, nor again a young man. He is an old man and the father of a family. His wife had said shortly before her death, 'You will live again in the lives of our children,' and so it is that in the struggle to get acquainted with his children this man is really made to live again long

after the time when men usually live in an actual sense.

"The tragedy of this man is the tragedy of a million fathers in America. They do not know their children; they cannot, therefore, share in the ambitions, the aspirations, the sorrows, and the joys of their children. To find a way to do this, the man in question started out all over again after his children were grown, after he was a grandfather, and when his youngest daughter had chosen to marry a man of whom he could not entirely approve.

"The story is rich in rarely fine character study. The characters create their own situations, bring about their own climaxes. One gets under the skin of these people and is enabled to read their hearts and to know their minds. For the reader who wants to touch life in his books *His Family* will come as a real treat."—*The Booknews Monthly*

GASKELL'S *Cranford*. Edited by Charles Elbert Rhodes, A.M., Department of English in the Lafayette High School, Buffalo. New York: The American Book Company, 1907; pp. xxv–312. Cloth, 16mo. 40 cents.

"The editor's work in this edition of *Cranford* has all the marks which Henry van Dyke, the general editor of the Gateway Series of English Texts, to which this volume belongs, tries to make prominent in the editorial equipment of this series of English classics for school use—simplicity, thoroughness, shortness, and clearness. Every sentence in the editor's introduction is designed to lead to a loving study of Mrs. Gaskell's masterpiece. It is hard to

see how a high-school student can read the introduction without wishing to enjoy the story itself, for Mr. Rhodes has done all that is possible in way of introductory sketch to lead young readers to appreciate the merits and catch the spirit of a classic like *Cranford*. He portrays the personality of the author and says just enough of the theme and style of the book itself to arouse the student's interest. Two sets of notes—one at the foot of the page defining difficult words and phrases, and another at the end of the book explaining such allusions as are likely to be unknown to the student—and test questions for review are provided.

"Of the recent additions to the books prescribed for college entrance in English, none merits a wider reading in the secondary schools than *Cranford*, and Mr. Rhodes' admirable edition will unquestionably do much to induce teachers to put this classic into the hands of their classes. We quite agree with the opinion of the critic who always judges of people's literary taste by their estimate of *Cranford*."

—Albert Leonard, Ph.D., in *The Journal of Pedagogy*

The New American Drama. By Richard Burton. New York: Thomas Y. Crowell Company. $1.25 net.

"We have been eagerly awaiting the appearance of this book, for we know Dr. Burton, Professor of English literature in the University of Minnesota, member of the National Institute of Arts and Letters, and we know how carefully he has been studying the drama for the past few years. Now that the book

has been read we are not disappointed. It is all we expected, and we could say no more. We read it through at a sitting; there was no putting it down.

"We count this book worth while because the author speaks with far more than academic authority upon one of the most vital and important problems of the day. It is not filled with platitudes about famous actors or with generalities about elevating the stage. It is a frank and sincere handling of the subject. The author faces the difficulties; he is not discouraged by their magnitude nor by their number. He can read the signs of the times and he does read them in a most sanely optimistic way. He believes with most writers upon the subject, in the theater as a means of amusement, but he differs from many in boldly asserting that it must also have a higher constructive and instructive purpose which in no way interferes with its province of giving amusement.

"A dominant note in the book is the author's attempt to arouse the better people to see and to feel their responsibility to make the theater better by learning properly to discriminate as to the real merits of plays; then to demand the right kind; and then to show their appreciation by supporting them when they are offered. Dr. Burton believes with the Drama League of America, of which he is a vice president, that the only way to kill bad plays is to keep the good ones alive. He believes people should take their culture and their consciences with them to the theater.

"While the whole book shows a mastery of the subject and reveals conclusions which give evidence of having been reached only after thorough deliberation, we would call especial attention to the chapters on "The Theater and the People," and "The Theater and Education." The matter of *Technique* is handled in an illuminating way in a chapter bearing that title; realism is well treated in the chapter called "Truth," while idealism receives due justice in the chapter called "Romance." There are plenty of people yet living who would do well to read the chapter on "Idea in Drama," for it would breed thought, and unless they are too strongly bound by prejudices might lead to some convictions of the right sort.

"Dr. Burton's book is strictly American and every good citizen should read it, and doubtless many such will find it just what they have been looking for, and then they will reread it and become more sane on many matters so deeply touching life. Dr. Burton's clear and forceful style, not devoid of a real charm, renders the reading of the book a delight. We note but one omission, an index, which we trust will be added in the second edition, which will surely be called for within the year.

"We quote the author's closing words without comment, for they need none: 'Is there under heaven a more satiric incongruity than the sight of a person bewailing the lack of excellent plays when, by his refusal to attend one at its coming, or his ignorance of the pres-

ence of one at his door, he is doing all in his power to perpetuate the very condition of things he bemoans."

—Charles Elbert Rhodes, in *The Chautauquan*

The following words, written by President Wilson at the request of the American branch of the Scripture Gift Mission, and to be placed on the fly leaf of every Bible presented to our soldiers, are not intended as a book review and yet are so pat that they may be given here as an example of some of the things the best book reviews should contain:

"The Bible is the word of life. I beg that you will read it and find this out for yourselves —read, not little sketches here and there, but long passages that will really be the road to the heart of it. You will find it full of real men and women not only, but also of the things you have wondered about and been troubled about all your life, as men have been always; and the more you read the more it will become plain to you what things are worth while and what are not, what things make men happy—loyalty, right dealing, speaking the truth, readiness to give everything for what they think their duty, and most of all the wish that they may have the real approval of the Christ who gave everything for them—and the things that are guaranteed to make men unhappy—selfishness, cowardice, greed, and everything that is low and mean. When you have read the Bible you will know that it is the Word of God, because you will have

found it the key to your own heart, your own happiness, and your own duty."

The Editorial. A form of exposition few of us will ever engage in, yet should understand, is editorial writing. Most newspapers consist of six kinds of writing—news, editorials, advertisements, stock reports, literary material (often furnished by syndicates), and a humorous column. The news are bare reports of the daily happenings given without comment. It is through its editorial column that the managers of a paper seek to shape public opinion by interpreting the news, commenting upon it, and applying it. One turns to the editorials whenever he wants to learn the attitude of the paper upon any subject. On large subjects of political importance the paper expresses itself as a whole according to its policy; on less weighty matters the individual editors or, in some cases, special editorial writers, express their own opinion.

Study the editorials of the best newspapers—especially the better weeklies—to learn how to get large, comprehensive views of subjects. It will help in other kinds of expository work.

The following editorial may be studied by way of illustration:

THUS PASSES THE FILIBUSTER

The President spoke by the card when he said, as the Sixty-fourth Congress came to an end, "The Senate of the United States is the only legislative body in the world which cannot act when its majority is ready for action." The Senate has always had some ridiculous —and mischievous—rules and practises. The most absurd, and at

times the most dangerous, was the absence of any rule by which the body could bring a matter to a vote when the majority believed that it had been debated long enough. Such a rule is indispensable to effective transaction of business in any legislative body.

The Senate has always clung to the practice of permitting any senator to talk on any measure just as long as his inclination dictated and his physical endurance permitted. The result was on occasion the filibuster, which consisted in the "talking to death" of a bill or resolution by a senator or group of senators. Obviously the best time for such a manœuver was the end of a session. If the Senate was obliged by constitutional limitation to adjourn at a certain day and hour, and if a few senators would occupy all the time before adjournment with talk, relevant or irrelevant, wise or foolish, obviously the measure to which they were opposed could be defeated by the simple device of preventing it from coming to a vote.

This is precisely what happened, in peculiarly disgraceful form, in the session just ended. "A little group of willful men," in the President's phrase, already in a fair way to become historic, prevented, by the sheer force of obstinacy and recalcitrance, the overwhelming majority of the Senate from doing what they, the President, the unanimous House, and the country wanted done.

But it never can happen again. The Senate has come to itself with a start and amended its rules. It has made majority rule possible where before minority tyranny was the only certainty. In the future, by a two-thirds vote, an end can be put to debate after each senator has been given an hour to speak, if he wants to. It is hardly a drastic closure rule, since it would permit, in the extreme case, ninety-six hours of debate. But, after all, filibustering is the act of a minority, and generally of a very small minority. Its evil effects appear only when a few men consume vast quantities of time in purely dilatory talk.

The passing of the filibuster is a consummation devoutly to be welcomed.—*The Independent*

Exposition by Analysis. Exposition by definition, which we have considered at length, deals with matters which may be considered as a whole: definitions of single terms, character estimates, explanations of situations in stories, abstracts, book reviews, editorials, and

the like, where the explanation requires a single paragraph only or where the subject is so limited and unified that, though more than one paragraph may be used, the synthetic method of definition is still the most appropriate. When, however, we come to larger subjects where the method of definition is inadequate, we must use the more elastic and comprehensive method of exposition by analysis, whereby the subject is divided into its component parts. The expository outline, which is helpful even in book reviews of more than one paragraph, is *essential* in exposition by analysis.

Limiting the Subject. When we speak of large subjects we must add the caution that there is danger of attempting to explain subjects that are too large. We again emphasize the need of limiting the subject by reducing it to a concise title, one that is definite and manageable. Some of the greatest obstacles in the way of success in composition may be avoided by limiting the subject. The beginner naturally thinks that the larger the subject the easier it will be to gather material. In a way that is so. But when one begins to apply the test of unity he will find that most of his supposed material is useless. Whereas, with a limited subject, the process of gathering material is really easier, because if one keeps the law of unity in mind he will know definitely what he can use and can more easily recognize its suitable qualities. For instance, if you should attempt to write upon *Athletics*, you would most likely use a few vague generalities and would succeed in saying nothing worth while. If, on the other hand,

you should try to write upon *The Place of Athletics in School Life,* you would find the definite and limited topic to aid you in finding something to say.

Another reason for limiting the subject is that when you begin the process of analysis of a very large subject, like *Literature,* you are at once confronted with so many divisions and subdivisions as to be lost in a maze of complexity that even a knowledge of the principles of unity and coherence could not wholly help you to write clearly. When there are too many subdivisions one is tempted either to slight them and treat them superficially or to ignore some altogether. To do either is to fail to explain adequately. To limit the subject by reducing it to a definite title is to avoid that difficulty. *My Favorite Novel* is a title, for instance, easy to be analyzed and treated definitely.

The Outline in Exposition. The only safe way to analyze a subject is by making an outline. This requires careful thinking. Even though it may require study, know your subject. Take stock of your material. Again use the card catalogue system, with a single note on each card. As you evaluate your material, in the light of your title, and select what is actually available and most vital for your purpose, you will find that certain parts of it will naturally go together. All you can classify under each separate heading should be placed there. The relative values of the various parts of the material will enable you to subordinate the minor parts to the more important and thus indicate their relation to each other. Then you are ready to

formulate your plan or outline. The result will be a framework, or skeleton, analogous to the human skeleton, which gives form and firmness to the body. Unless the parts are properly articulated, like the bones in a skeleton, the composition will lack flexibility, movement, life. If the plan is properly made, the matter of writing will be comparatively easy and the result a finished product of exposition possessing strength, interest, and charm similar to that of any well-developed organism.

Essentials of an Outline. The outline for an exposition of more than one paragraph consists of three parts: the introduction, the body or exposition proper, and the conclusion. The introduction should give, very briefly, the purpose of the writer, together with some suggestion calculated to arouse interest. The body should show at a glance the whole framework of the plan, and indicate the two or more major and correlative headings, together with the minor subdivisions under each main heading. The conclusion should show that the purpose stated in the introduction has been accomplished and include such inferences and applications as suit the purpose of the writer. The following outline plan may serve as a model after which to pattern plans for other subjects.

The Writings of Edgar Allan Poe

Introduction.—Comprehensive view of Poe's writings necessary in justice to him and to us. Necessary in order to classify him and to estimate his value as com-

pared with other writers. Such a view will surprise some.

I—Poems: A. Poems expressing Poe's prevailing mood:

a. **To Helen.** (Called best by the critics.)

b. **Ulalume.**

c. **The Raven.** (Greatest single poem in American literature.)

d. **Lenore.**

e. **Ligeia.** (From **Al Aaraaf.**)

f. **For Annie.** (Which Poe thought his best.)

g. **Annabel Lee.**

h. **The Sleeper.**

B. Poems of morbid psychology, madness, etc.

a. **Tamerlane.**

b. **The City in the Sea.**

c. **The Valley of Unrest.**

d. **The Haunted Palace.**

e. **The Conqueror Worm.**

C. A Study in Melodies:

a. **The Bells.**

D. A Study in Beauty among Ruins:

a. **The Coliseum.**

E. A Vision of an Angel Poet: (Personal touch.)

a. **Israfel.**

F. Poe's tribute to his mother-in-law. The great poem on the subject.
   a. **To My Mother.**

G. Poe's Swan Song. (Published a few days after his death.)
   a. **Eldorado.**

II—The Stories: A. Analytical stories. Mystery stories. First great detective stories:
   a. **The Gold Bug.**
   b. **The Murders of the Rue Morgue.**
   c. **The Mystery of Marie Roget.**
   d. **The Purloined Letter.**

B. Allegorical Tales. (Dual personality.)
   a. **The Black Cat.**
   b. **The Telltale Heart.**
   c. **William Wilson.**

C. Tales of extravagant adventure. (Pseudo-science.)
   a. **A Descent into the Maelstrom.**
   b. **The Unparalleled Adventure of One Hans Pfall.**
   c. **Narrative of Arthur Gordon Pym, of Nantucket.**

D. Stories of Horror. (Stories of Atmosphere.)
   a. **The Fall of the House of Usher.**
   b. **Ligeia.**
   c. **Manuscript Found in a Bottle.**

E. Miscellaneous Tales:
   a. **The Masque of the Red Death.**
   b. **The Pit and the Pendulum.**
   c. **The Cask of Amontillado.** (Perfect in construction.)
   d. **The Assignation.**

III—Criticism: A. A student of Coleridge, a constructive critic laying the foundations for literary criticism in America.
   a. **Criticism of Longfellow.**
   b. **Criticism of Hawthorne.**

B. His harshness due to his own view of poetry.

Conclusion: Sum up very briefly the characteristics revealed in each kind of writing. Show that Poe must be read to be appreciated and that he is worth reading: Show that the best way to settle "The Poe Problem" is to study *all* of Poe with the aid of such a biography as that of Professor Harrison.

A SIMPLE PLAN FOR AN EXPOSITORY COMPOSITION

Trolling for Muskellunge

Introduction: A brief statement about the charm of such fishing, and the need for great care if one would succeed.

Body:

Paragraph 1: Getting ready.

Polishing the spoons.

Filing the hook points.

Placing gaff hook and landing net within reach, in the boat.

Seeing that the lines are not tangled; that the spoons are securely fastened, properly weighted, etc.

(Develop paragraph by giving details.)

Paragraph 2: Trolling.

In summer, troll in deep water in places reported good. Row slowly. Watch the lines. Cover the territory well. Occasionally examine the spoons to remove possible floating weeds that may have been caught.

In autumn, troll along the weeds. If stakes have been placed to mark the edge of the weeds, keep just outside the stakes.

Frequently examine the spoons for weeds.

Paragraph 3: Landing the fish.

If the line is fastened to the boat stop rowing as soon as the fish strikes; play the fish by hand.

If line is on a pole, keep on rowing slowly.

Avoid hurry.

Tire the fish.

Gradually bring him beside the boat. Keep him from striking the side of the boat.

Watch opportunity; if he is moderate in size net him; if large, gaff him. Kill him at once.

Conclusion: A brief description of the thrill of excitement.

A STILL SIMPLER PLAN FOR AN EXPOSITORY COMPOSITION

Trolling for Muskellunge

Introduction: The charm of such fishing, etc.

Body:

Paragraph 1: Getting ready.

a. Care of spoons.

b. Arrangement of tackle, etc., in boat.

c. Final inventory to see that all is right.

Paragraph 2: Trolling.
a. In summer: 1. How to row.
2. Where to go. Deep.
3. Avoiding weeds.
b. In autumn: 1. Where to go. Weeds.
2. Marking stakes.
3. Care of spoons.
Paragraph 3: Landing the fish.
a. If line is fastened to boat.
1. Stop rowing.
2. Play fish by hand.
3. Be patient.
b. If line on pole.
1. Keep on rowing, slowly.
2. Tire fish gradually.
3. Keep him from side of boat until tired out.
4. Then, if large, gaff him; if small, net him.
5. Kill fish as soon as landed
Paragraph 4: Conclusion.
The satisfaction of it all.

In all planning remember that the plan is to be the design to guide you in the work of writing. Plan with the utmost care.

Suggestions for Practice in Expository Writing

Here, as in all practice writing, keep ever before you the fact that you are to make an interesting finished product of effective expression; that you are to make it out of the available material and

according to the principles of unity, coherence and proportion and emphasis; and that the finished product must be clear, forceful, and elegant. *It is the practice that counts.*

Begin by writing simple explanations of processes or ways of doing and of making things. First attempt those processes with which you are familiar from experience; then try the more difficult ones upon which you must study to get material.

Such titles as these will be suggestive:

1. **How to Build a Camp Fire under Difficulties.**
2. **How to Prepare a Five-minute Speech.**
3. **The Proper Way to Read a Newspaper.**
4. **How I Learned to Knit Sweaters.**
5. **Learning to Skate.**
6. **Learning to Swim.**
7. **Trout Fishing.**
8. **How I Learned to Play Golf.**
9. **How Maple Sugar is Made.**
10. **How to Enjoy a Play.**
11. **How to Get the Most Out of a Novel.**
12. **How to Get Strong and Keep Strong.**
13. **Developing my Own Pictures.**
14. **How to Overcome Bashfulness.**
15. **How to Gain Self-consciousness.**
16. **How to Meet Difficulties.**
17. **How to Profit by Obstacles.**
18. **The Best Way to Overcome Fear.**
19. **How to Finish One's Own Pictures.**
20. **The Mysteries of the Dark Room.**
21. **How "Fake" Pictures are Made.**
22. **Why Cartoons are Effective.**
23. **The Secret of the Power of Satire.**
24. **How to Appreciate Music.**
25. **How to Appreciate Art.**
26. **How War Changes our Views of Life.**
27. **How Different I Should be if I had never Read a Book.**
28. **The Use of Camouflage in War.**

The foregoing list may be indefinitely increased by adding similar titles suggested by your own experiences, your reading, and your other studies.

For longer and more difficult expositions, such as require outline plans, consult the following list of titles:

1. **The Study of History.**
2. **The Study of Biography.**
3. **Fighting the Submarine.**
4. **Forest Preservation.**
5. **Making Artificial Ice.**
6. **Taking Motion Pictures under Water.**
7. **The Choice of a Profession.**
8. **The Works of** (any writer).
9. **The Inspirational Value of Poetry.**
10. **How to Read Interpretatively.**
11. **The United States Department of Agriculture.**
12. **The "Dred Scott Decision."**
13. **"The Nullification Act."**
14. **"The Right of Search."**
15. **"A Scrap of Paper."**
16. **The Danger of Premature Specialization in Professions.**
17. **The Advantages of Foreign Travel.**
18. **"See America First." Defend or refute.**
19. **The Value of Systematic Reading.**
20. **Short Cuts in Education.**
21. **The Drama League of America.**
22. **The "Little Theater" Movement.**
23. **Is a National Theater Feasible?**
24. **The Copyright Laws.**
25. **The "Edition-de-Luxe" Fad.**
26. **The Value of a Hobby.**
27. **The Danger of Overriding a Hobby.**
28. **The "Return to the Country."**
29. **Why Country Boys Leave Home.**
30. **The Fosdick Commission.**
31. **The Y. M. C. A. Work for the Soldiers.**
32. **The Comic Papers.**
33. **Vocational Training.**
34. **Vocational Guidance.**
35. **How a Great Newspaper is Managed.**
36. **The Best System of Physical Culture.**
37. **The Charity Organization.**
38. **The Value of the Classics.**
39. **The Superiority of Humor over Wit.**

40. Kipling's "Barrack-room Ballads."
41. The Value of Anthologies.
42. Why I Believe Shakespeare Wrote the Plays Attributed to Him.
43. The Romantic Movement in English Literature.
44. The Evolution of the English Drama.
45. The Evolution of the Novel.
46. Which Has Done More for the World, Genius or Will Power?
47. The Difference between an Artisan and an Artist.
48. Joan of Arc.
49. America's Debt to France.
50. The Life Extension Society.
51. Psychology.
52. Why I Should Like to Meet (some person of distinction).
53. Why I Should Like to Visit ——
54. The Historical Novel.
55. The Value of Economy.
56. Recognizing Opportunities.
57. Detective Stories.
58. The American Red Cross.
59. What America Owes to the British Navy.
60. The Charm of the "Spectator Papers."
61. The Study of Sociology.
62. Our Life-saving Service.
63. The Responsibilities of a Student.
64. The Ideal Hero of Fiction.
65. Arbor Day.
66. Hallowe'en.
67. The Custom of Sending Valentines.
68. The Value of Sane Optimism.
69. The Joys and Sorrows of Graduation Day.
70. Are High Schools Worth to a City what they Cost it?
71. Should Christmas Giving be Restricted?
72. The Advantages and the Disadvantages of being an Only Child.
73. The Dangers Attending the Inheritance of a Large Fortune.
74. The Best Kind of Friend.
75. The League to Enforce Peace.

Interpreting proverbs, epigrams, adages, and Scripture texts is a common and useful kind of exposition. Training in this kind of explanation is valuable in learning the whole subject of expository writing. To begin with, you have an excellent topic sentence so phrased as to suggest development of the paragraph by repetition, illustration, or cause and effect; while the subjects treated are of such a homely and practical sort as to suggest abundant suitable material.

The following are suggestive:

1. **An Ounce of Prevention is Worth a Pound of Cure.**
2. **A Stitch in Time Saves Nine.**
3. **Penny wise, Pound foolish.**
4. **Haste Makes Waste.**
5. **Where there's a Will, there's a Way.**
6. **I'll Find a Way, or Make One.**
7. **All's Well that Ends Well.**
8. **Variety is the Spice of Life.**
9. **Don't Count your Chickens Till the Eggs are Hatched.**
10. **Brevity is the Soul of Wit.**
11. **Faint Heart Never Won Fair Lady.**
12. **All Work and No Play Makes Jack a Dull Boy.**
13. **Necessity is the Mother of Invention.**
14. **Sour Grapes Hang High.**
15. **Be not Wise in Your Own Conceits.**
16. **Take Time by the Forelock.**
17. **There is always Room at the Top.**
18. **A Bird in the Hand is Worth Two in the Bush.**
19. **Work Out your Own Salvation.**
20. **Blessed are the Peacemakers.**
21. **Go to the Ant Thou Sluggard; Consider her Ways and be Wise.**
22. **As the Twig is Bent the Tree is Inclined.**
23. **Spare the Rod and Spoil the Child.**
24. **Barking Dogs do not always Bite.**
25. **A Chain is no Stronger Than Its Weakest Link.**
26. **All is not Gold that Glisters.**
27. **Time and Tide Wait for no Man.**
28. **Never cross a Bridge before you Reach it.**
29. **Never Trouble Trouble till Trouble Troubles you.**
30. **Do not Cry over Spilled Milk.**

31. **Too many Cooks Spoil the Broth.**
32. **It's a long Lane that has no Turning.**
33. **It's Never Too Late to Mend.**
34. **Least Said Soonest Mended.**
35. **Discretion is the Better Part of Valor.**
36. **A Word to the Wise is Sufficient.**
37. **What is Sauce for the Goose is Sauce for the Gander.**
38. **The early Bird Catches the Worm.**
39. **Look before you Leap.**
40. **Every Cloud has a Silver Lining.**
41. **Coming Events Cast their Shadow before.**
42. **The Proof of the Pudding is in the Eating.**
43. **Do not Lock the Stable after the Horse is Stolen.**

CHAPTER X

ARGUMENTATION

Argumentation is to convince. To accomplish its purpose it uses all the other forms of discourse, narration, description, and especially exposition. It might be called a highly specialized form of exposition whose aim is not only explanation, but conviction. It is a full development of one of the methods of developing the expository paragraph, that of cause and effect, or giving proof. It is persuasive exposition.

Argumentation, however, differs from exposition in that, instead of explaining all about a proposition, it makes a comparison between the two sides and seeks to prove that one side is stronger than the other. This makes argumentation the most formal kind of discourse and demands a study of the science of logic. Since it is designed to overcome the arguments of the opposing side, it must make and use the most perfect finished product of effective expression that can be made. The raw material used must be selected with the greatest possible care, must be evaluated and tested by the processes of logical reasoning, and must be so skillfully arranged as to resist the attacks of opponents. In a word, argumentation is both offensive and defensive

verbal and logical warfare. Facts and inferences from them are drawn up in martial array.

Informal or Conversational Argumentation. Informal argumentation, popularly called *arguing*, makes up the burden of most conversation. Opinions differ. Many people argue from force of habit and because they like it. Even a small group will rarely agree concerning matters pertaining to religion, politics, literature, art, social and business customs, and all things concerning which personal views, habit, and prejudice incline them to "take sides." It is a well-known fact that Boswell was in the habit of making apparently casual, but really studied, remarks, to set Johnson going in discussion. But Boswell was no exception. Nearly every group contains both those who delight to arouse contention and those who do not need much persuasion to participate. Good-natured, fair-minded discussion, is the very spice of conversation. It keeps things interesting.

Everyone knows, however, when he stops to think, that most of the *arguing* which often monopolizes conversation is wholly illogical and unconvincing. It is often only an evidence of egotism rather than a desire to get at the truth. Generally, it reveals a carelessness which nothing but a study of the principles of argumentation can remove. Such study is necessary both for those who would speak or write with conviction, and for those who would listen or read so as to decide fairly. Good argument is capable of convincing such as are capable of being convinced.

Concerning informal argumentation but little need

be said here. The same principles which govern formal and forensic argumentation must also control the more informal kind. The only difference lies in the informality. Informal discussion may be just as logical and just as convincing as a formal debate, if people will only remember that assertions do not constitute proof and that it is not safe to jump at conclusions or make hasty inferences from insufficient data.

The trouble with most conversational discussion is that it is just talk for talk's sake. That trouble, however, should not exist among educated people. Keeping up conversation is not of sufficient importance to warrant one's violating all the laws of induction, deduction, and analogy. A knowledge of those laws, on the other hand, will enable one to "talk sense," to say something worth while, to give reasons that *are* reasons for what he believes and for what he does, and to give just and sound reasons why others should or should not do certain things.

Examine the conversation you find in ordinary novels, especially if they depict life among illiterate but talkative people, for examples of conversational argumentation revealing the wrong way to do it.

For a capital illustration of informal and conversational argumentation, one that all are familiar with, take the dialogue between Cassius and Brutus, in which Cassius argues to win Brutus to the side of the conspirators. Note that his main purpose is to belittle Cæsar in the mind of Brutus and so incite Brutus to turn against Cæsar. Cassius's whole line of argument

is most contemptible, just such as a shrewd and unscrupulous man will use to gain his ends when he is dealing with one whom he believes to be susceptible to flattery and at the same time stupid enough to accept as argument statements which have no semblance of proof in them. No true man would allow himself to be convinced that another man was weak and dangerous because he became exhausted after a long swim in the Tiber or because he shook and groaned and called for drink while in the delirium of a fever. And yet Brutus was moved by such a travesty upon reasoning. This example is, hence, a good illustration of the fallacy inherent in much common argumentative talk.

"*Cassius.* I was born as free as Cæsar; so were you:
We have both fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, 'Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?' Upon the word,
Accoutred as I was, I plunged in
And bade him follow: so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point proposed,
Cæsar cried, 'Help me, Cassius, or I sink!'
I, as Æneas our great ancestor
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar: and this man
Is now become a god, and Cassius is
A wretched creature, and must bend his body
If Cæsar but carelessly nod on him.
He had a fever when he was in Spain,

And when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake:
His coward lips did from their color fly,
And that same eye whose bend did awe the world
Did lose his luster: I did hear him groan:
Ay, and that tongue of his that bade the Romans
Mark him and write his speeches in their books,
Alas, it cried 'Give me some drink, Titinius,'
As a sick girl. Ye gods, it doth amaze me
A man of such a feeble temper should
So get the start of this majestic world
And bear the palm alone.

Brutus. Another general shout!
I do believe that these applauses are
For some new honors that are heap'd upon Cæsar.

Cassius. Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus and Cæsar: what should be in that 'Cæsar'?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
'Brutus' will start a spirit as soon as 'Cæsar.'
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art sham'd!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was fam'd with more than with one man?
When could they say till now, that talk'd of Rome,
That her wide walls encompassed but one man?"

Here we have informal argumentation of a worthy sort:

"It would be an object worthy of the attention of the historical societies which are spring-

ing up in various parts of the Union, to have maps executed of their respective states or neighborhoods, in which all the Indian local names should, as far as possible, be restored. In fact, it appears to me that the nomenclature of the country is almost of sufficient importance for the foundation of a distinct society; or rather, a corresponding association of persons of taste and judgment of all parts of the Union. Such an association, if properly constituted and composed, comprising especially all the literary talent of the country—though it might not have legislative power in its enactments, yet would have the all-pervading power of the press; and the changes in nomenclature which it might dictate, being at once adopted by elegant writers in prose and poetry, and interwoven with the literature of the country, would ultimately pass into popular currency.

"Should such a reforming association arise, I beg to recommend to its attention all those mongrel names that have the adjective *New* prefixed to them, and pray they may be one and all kicked out of the country. I am for none of those second-hand appellations that stamp us a second-hand people and that are to perpetuate us a new country to the end of time. Odds my life! Mr. Editor, I hope and trust we are to live to be an old nation, as well as our neighbors, and have no idea that our cities, when they shall have attained to venerable antiquity, shall be dubbed *New* York, *New* London, and *new* this and *new* that, like the Pont-Neuf (the New Bridge), at Paris, which is the oldest bridge in that capital, or

like the Vicar of Wakefield's horse, which continued to be called 'the colt' until it died of old age."—*Wolfert's Roost:* WASHINGTON IRVING

"Now there can be no doubt that Pope's plan was most ingenious and that he afterward executed it with great skill and success. But does it necessarily follow that Addison's advice was bad? And if Addison's advice was bad, does it necessarily follow that it was given from bad motives? If a friend were to ask us whether we would advise him to risk his all in a lottery of which the chances were ten to one against him, we should do our best to dissuade him from running such a risk. Even if he were so lucky as to get the thirty thousand pound prize we would not admit that we had counseled him ill; and we should certainly think it the height of injustice in him to accuse us of having been actuated by malice. We think Addison's advice good advice. It rested on a sound principle, the result of long and wide experience. The general rule undoubtedly is that, when a successful work of the imagination has been produced, it should not be recast. We cannot at this moment call to mind a single instance in which this rule has been transgressed with happy effect, except the instance of the *Rape of the Lock*. Tasso recast his *Jerusalem*. Akenside recast his *Pleasures of the Imagination* and his *Epistle to Curio*. Pope himself, emboldened no doubt by the success with which he had expanded and remodeled *The Rape of the Lock*, made the same experiment on the *Dunciad*. All these

attempts failed. Who was to foresee that Pope would, once in his life, be able to do what he could not himself do twice, and what nobody else has ever done?"

—*Essay on Addison:* THOMAS B. MACAULAY

"I received my £100 in advance, with profound delight. It was a positive and most welcome increase to my income, and might probably be regarded as a first real step on the road to substantial success. I am well aware that there are many who think that an author in his authorship should not regard money, nor a painter, nor sculptor in his art. I do not know that this unnatural sacrifice is supposed to extend itself further. A barrister, a clergyman, a doctor, an engineer, and even actors and architects, may without disgrace follow the bent of human nature, and endeavor to fill their bellies and clothe their backs, and also those of their wives and children, as comfortably as they can by the exercise of their abilities and their crafts. They may be as rationally realistic as may be the butchers and the bakers, but the artist and the author forget the high glories of their calling if they condescend to make a money return a first object. They who preach this doctrine will be much offended by my theory, and by this book of mine, if my theory and my book come beneath their notice. They require the practice of a so-called virtue which is contrary to nature, and which, in my eyes, would be no virtue if it were practiced. They are like clergymen who preach sermons against the love of money,

but who know that the love of money is so distinctive a characteristic of humanity that such sermons are mere platitudes called for by customary but unintelligent piety. All material progress has come from man's desire to do the best he can for himself and those about him, and civilization and Christianity itself have been made possible by such progress. Though we do not all of us argue this matter out within our breasts, we do all feel it; and we know that the more a man earns the more useful he is to his fellow-men. The most useful lawyers, as a rule, have been those who have made the greatest incomes—and it is the same with the doctors. It would be the same in the church if they who have the choosing of bishops always chose the best man. And it has, in truth, been so too in art and authorship. Did Titian or Rubens disregard their pecuniary rewards? As far as we know, Shakespeare worked always for money, giving the best of his intellect to support his trade as an actor. In our own century what literary names stand higher than those of Byron, Tennyson, Scott, Dickens, Macaulay, and Carlyle? And I think I may say that none of these great men neglected the pecuniary result of their labors. Now and then a man may arise among us who in any calling, whether it be in law, in physic, in religious teaching, in art, or literature, may in his professional enthusiasm utterly disregard money. All honor to his enthusiasm, and if he be wifeless and childless his disregard of the great object of man's work will be blameless. But it is a mistake to suppose that a man is a

> better man because he despises money. Few do so, and those few in doing so suffer a defeat. Who does not desire to be hospitable to his friends, generous to the poor, liberal to all, munificent to his children, and to be himself free from the carking fear which poverty creates? The subject will not stand an argument, and yet authors are told that they should disregard payment for their work and be content to devote their unbought brains to the welfare of the public. Brains that are unbought will never serve the public much. Take away from English authors their copyrights, and you would very soon take away from England her authors.
>
> —*An Autobiography:* ANTHONY TROLLOPE

The Raw Material of Argumentation. Before we take up the consideration of formal argumentation, and in order that we may the better understand it when we do, we must consider the special kinds of raw material used in argumentation and the special ways by which they are tested as to their fitness. As in making some machinery where strength and compactness are both required, only the best steel can be used, and then only after it has stood the most rigid tests; so here the only kind of material that is suitable must be strong and compact, for it requires much of the quality of force to convince, and generally the time allowed to do it in is limited. The material used in argumentation is called proof—a very special kind of material. Proof is made from evidence. When sufficient evidence of the right

kind is properly put together the result is proof. We shall next see how to make it out of evidence.

Evidence and Not Evidence. To appreciate what constitutes genuine evidence we must learn to recognize what is not evidence, and at once rule it out. In argumentation mere assertion of opinion is valueless. We must avoid such expressions as "I think," "It seems to me," "I feel," "I believe," and the like, because when we begin with them we are likely to make assertions which we cannot verify. On the other hand, sweeping negations concerning our opponent's position, are equally valueless.

Mr. Madison's reply to Mr. Henry on the adoption of the Constitution shows what kind of evidence is really effective, and does it in a way that might well be emulated:

> "We ought, sir, to examine the Constitution on its merits solely. We are to inquire whether it will promote the public happiness; its aptitude to produce this desirable object ought to be the exclusive subject of our present researches. In this pursuit we ought not to address our arguments to the feelings and passions, but to those understandings and judgments which were selected by the people of this country to decide this great question by a calm and rational investigation.
>
> "I hope that gentlemen, in displaying their abilities on this occasion, instead of *giving opinions and making assertions, will condescend to prove and demonstrate by a fair and regular dis-*

cussion. It gives me pain to hear gentlemen continually distorting the natural construction of language, for it is sufficient if any human construction can stand a fair discussion." (The italics are ours.)

Real evidence consists of the facts bearing upon the subject and upon the true inferences from them. By facts we mean statements which may be corroborated; by inferences we mean conclusions drawn from the facts according to the laws of induction. Valuable as facts often are, they cannot, during the short time available for discussion, be even referred to individually. They must be studied collectively before their real value can be determined. This is where the knowledge of inductive reasoning helps.

It frequently happens that facts may be given during a speech and inferences drawn from them at the same time. Burke does this in the *Conciliation Speech,* after discussing the population of the colonies:

"Whilst we spend our time deliberating on the mode of governing two millions, we shall find we have millions more to manage. Your children do not grow faster from infancy to manhood than they spread from families to communities, and from villages to nations.

"I put this consideration of the present and growing numbers in the front of our deliberation because, sir, this consideration will make it evident to a blunter discernment than yours that no partial, narrow, contracted, pinched, occasional system will be at all suitable to such

an object. It will show you that it is not to be considered as one of those *minima* which are out of the eye and consideration of the law; not a paltry excrescence of the state; not a mean dependent, who may be neglected with little damage and provoked with little danger. It will prove that some degree of care and auction is required in the handling of such an object; it will show you that you ought not, in reason, to trifle with so large a mass of the interests and feelings of the human race. You could at no time do so without guilt, and be assured you will not be able to do it long with impunity."

Evidence of Fact. To be useful as evidence, a fact must be proved to be true. In a court room, facts are established by the testimony of witnesses who must be competent, unprejudiced, disinterested, and morally trustworthy. Since the debater cannot summon witnesses he must do the next best thing—secure his facts from reliable sources, sources that will be accepted as reliable because they are authoritative. He must go to the library and consult encyclopedias, especially such as Bliss' *New Encyclopedia of Social Reform*, Lalor's *Cyclopedia of Political Science, Political Economy, and United States History*, and general encyclopedias. Larned's *History for Ready Reference* is excellent for historical subjects. The *Reader's Guide to Periodical Literature* (formerly *Poole's Index*) will put him in touch with the best magazine articles, whose value will depend upon the standing of the magazines and of the

individual writers. Many annuals or year books will be found helpful, such as the *World Almanac*, the *American Year Book*, etc.; the *Congressional Record* is valuable, but the partisanship of the various speakers must be taken into account. Reports of the government departments, state and national, are always reliable, as are also the reports of societies and associations whose purpose is social betterment. It is not enough to secure facts for evidence, nor to say, in a general way, "I have heard," or "I have read somewhere"; one must be able to state definitely the source of his material.

All we have already said about the importance of gathering material is doubly important in preparing for argumentation. A wider range of reading is here necessary and greater care is required in evaluating the suitable material.

Because of the very limited time allowed each speaker in a debate and because a few good arguments, well developed and forcefully handled are better than many loosely handled, the process of sifting, weighing, comparing, and rejecting material should be carried on until one is sure he knows what is best to use, even though he may have had to throw away four-fifths of his notes. Retain only the best, the best to prove your points, the best for its effect upon the audience, the best to enable you to be sincere, courteous, and persuasive in the presentation of your side.

To refer to an argumentative speech with which most are familiar, Burke's *Conciliation Speech*, we need only call attention to the fact that Burke began to

build up his argument by citing definite statistics bearing upon the population, the commerce, the agriculture, and the fisheries of the colonies, facts with which all were more or less familiar. Again, when accounting for the character and temper of the American people, he based his argument upon indisputable facts: their descent from Englishmen, their government, the religion in the North, the haughty spirit in the South, their education in the law, and their remoteness from the mother country.

Facts are the basis of argument, but they are by no means all there is to argument. The real complication comes when one begins to show the relation of one fact to another, to point out the effect, or probable effect, of facts, to draw inferences from them. People cannot easily dispute the evidence of facts; it is easy to disagree about inferences from them, for various inferences may be drawn. The real test of the debater comes when he tries to reason from facts to conclusions. If he does not reason correctly, according to the laws of logic, his conclusions are worthless. Hence we must consider:

Evidence of Inference, or Reasoning from Facts. The matter of drawing inferences, or conclusions, from facts is so important and is so commonly done wrongly, that some knowledge of logic, which is the science of reasoning, is necessary before we can argue, even informally, with effectiveness. A knowledge of logic enables one to draw sound conclusions from groups of facts, to test his conclusions as to their validity, and also to detect

flaws in the reasoning of his opponents. The three commonest kinds of reasoning are: induction, deduction, and analogy.

Induction. Induction is the method of scientists and, in its strictest form, includes an examination of all facts available before making an inference. The result is, then, a *perfect induction*. It is reasoning from particulars to a general conclusion, which is accepted as a fundamental principle or law. In this inductive way the laws of science have been formulated. It is a synthetic process, combining and classifying all possible data, and then making an inference, or general conclusion, which is considered as incontestably established.

It was by this method that the authorities of a certain large city arrived at the conclusion that the use of antotoxin for diphtheria is the best method thus far discovered for fighting that disease. A careful examination of the records of all cases of diphtheria in all the hospitals of the city for a year, when antitoxin had not been used, showed that seventy-seven cases out of every hundred were fatal. That conclusion was reached by induction. An equally careful study of all the cases of the same disease, in the same city, for another year, when antitoxin was used, revealed the fact that seventeen cases out of every hundred were fatal. This result was reached inductively. In both of these cases, as in all laboratory experiments, the result was a *perfect induction.*

Lack of sufficient time, and the inability to examine all data, render it impossible to make perfect inductions

concerning such matters as we have to deal with in debates. Consequently, we have to get along with those imperfect inductions known as inferences. This brings us into the domain of argument. We must rest content with inferences, but ever endeavor to make the *moral certainty* they give us as near to absolute certainty as possible. This is our business in formal argumentation: to examine our facts, as many of them as possible, so carefully that our inferences from them are practically irrefutable. We must generalize, but generalize with the utmost care. When Ruskin said in *Sesame and Lilies*, "There is not one entirely heroic figure in all his (Shakespeare's) plays. . . . In his labored and perfect plays you have no hero," he was making a generalization. He does not, in his discussion, examine every character; he examines the principal ones and enough of them to substantiate his statement, so that we are convinced. Again he says, "The catastrophe of every play is caused always by the folly or fault of a man; the redemption, if there be any, is by the wisdom and virtue of a woman and, failing that, there is none." That, too, is a generalization based upon sufficient individual cases to constitute proof. These two illustrations show how inferences from facts become greater evidence to establish proof than facts alone could possibly be.

The Fallacies of Induction. In order to test the value of our inferences, we must be able to detect the fallacies, or faults, resulting from a wrong use of the inductive process. If we test our evidence we may find our

own mistakes in time to correct them, before making our brief, and so save the day. If we do not detect our fallacies the debaters of the opposing side will thereby strengthen their side in the same proportion that they weaken ours. *The time for testing is while preparing our evidence.*

Children, and even grown people, constantly generalize from a single experience. A pupil once asked the present writer to use a red instead of a blue pencil in correcting his themes, because he received better marks when a red pencil was used. A blue pencil had been used *one* day. Generalizing from too few instances is the commonest source of error. Many false proverbs, nonsense jingles, and "wise sayings," are based upon hasty generalizations. Some one observes that some one else does something for two days in succession, and immediately concludes that that person always does that thing, or never does anything else. *Always* and *never* should be used with great caution when making inferences. Many popular superstitions, such as those about the number thirteen, Friday, seeing the moon over the left shoulder, a black cat crossing one's path, and the like, are false generalizations from insufficient observation. *The commonest fallacy of induction is reasoning from too few instances.*

To specialize concerning the general statements just made, we call attention to the fact that a cause-and-effect relation is often assumed when there is no such relation. Many so-called "cures" are believed in because credulous people assume causes exist when there

is only a coincidence. They jump at a conclusion. The superstitions mentioned in the preceding paragraph illustrate this same kind of error. In logic this is called the *non causa pro causa* fallacy. Closely related to it is the *post hoc propter hoc* fallacy, which consists of assuming that because one thing follows another it is the result of the other. Many political speeches, in which attempts are made to show the benefits or the evil effects of free trade or of protection, abound in fallacies of this kind. The advocates of free trade attribute hard times to the fact that their opponents were in power; while the advocates of protection seek, in a similar way, to arouse public opinion against the upholders of the opposite policy. The popularity of widely advertised patent medicines often depends upon this kind of fallacy.

Prejudice also leads to false inductions because it prevents some people from examining data which they fear might not favor their side. Whoever allows his preconceived opinions to stand in the way of getting at the truth is guilty of this kind of fallacy in its worst form. Until he gets over that bad habit he need never hope to be a fair-minded debater. *The sincere debater is never afraid of the truth.*

Deductive Reasoning. Deductive reasoning is closely related to inductive reasoning, and depends upon it. By induction we infer that what is true of a large number of individuals constituting a class is true of the class as a whole; *by deduction we assume*, on the other hand, *that what is true of a class as a whole is also true*

of each member of that class. Induction argues from facts to principles, from species to genus, from the known to the unknown; it is sometimes called *a posteriori* reasoning; deduction is based upon the uniformity of the law—the law of cause and effect—is an argument from principles to facts, from genus to species, from general to particular, accounting for admitted facts; it is sometimes called *a priori* reasoning. Induction is the more modern form used in the experimental and more progressive sciences; deduction is the more ancient and has to do with mathematics and logic. In view of all these facts, and of the other significant fact that induction furnishes the principles used in deduction, we should not draw too sharp a dividing line between the two kinds of reasoning, but rather keep in mind how they must be considered and used together, calling upon each method according to its fitness in individual cases, to test the validity of our evidence.

The Syllogism. The deductive method of reasoning employs a very formal device called the *syllogism*, which means "to reckon or count together, to present in compact, unified form." It consists of three propositions called the Major Premise, the Minor Premise, and the Conclusion. The syllogism rests upon the principle that *whatever is affirmed or denied of a class must be affirmed or denied concerning every member of that class.* In the syllogism, the general principle usually obtained by induction, is always the major premise; the specific statement to be tested by means of the

general principle is the minor premise; the result is the conclusion. The syllogism is the means whereby we classify statements according to their value and their relation to other statements. In order that this may be done *both statements must be true.* If either is false the conclusion will be false. Both premises must be of the same class; that is, the minor premise must be a specific instance belonging under the general law laid down in the major premise. When this is true the syllogism is said to stand the premise test.

The syllogism is also said to have three terms (which must not be confused with the premises), the major, the minor, and the middle term. The major term forms the predicate of the conclusion, the minor term forms the subject of the conclusion, the middle term must be in both premises but not in the conclusion. Of these the middle term is the most confusing, since it does not appear by itself, is not definitely stated, but is only the common quality binding the major and minor terms together. Because it does bind them together it is absolutely essential in a correct syllogism. Note, for example, the following syllogism:

> *Major premise*: All the pupils in the fourth-hour class passed the examination.
> *Minor premise*: Richard Burton is in the fourth-hour class.
> *Conclusion*: Therefore, Richard Burton passed the examination.

In this syllogism the major term, which must be the predicate of the conclusion, is "passed the examina-

tion"; the minor term, which must be the subject of the conclusion, is "Richard Burton"; and the middle term, which must appear in both premises, but not in the conclusion, is "fourth-hour class." The major premise is a true statement proved by the inductive method of examining the record of the whole class, hence it is a true major premise. All that is necessary to prove the truth of the third proposition, "Richard Burton passed the examination," is to prove that he was a member of the class, all of whose members passed the examination. The same process of induction shows that he was a member of that class. Consequently, since the syllogism stands all the tests, the conclusion must be true.

It must not be inferred, because of the simplicity of the foregoing illustration, that deductive reasoning is easy. There are many chances to err, and people do err very frequently in using as a major premise an unproved statement; in using as the minor premise a statement having no relation to the major premise, and hence failing to include the necessary middle term. For instance, when Burke wished to show that force should not be used against the colonies, he said, "America, gentlemen say, is an object well worth fighting for. Certainly it is, if fighting a people is the best way of gaining them." In other words, Burke assumes his opponents to have used, whether consciously or not does not matter, some such syllogism as this:

> *Major premise*: The best way to gain colonial possessions is to use force.

Minor premise: We must gain the control of our American colonies.

Conclusion: Therefore we must use force.

Burke refuted the argument of his opponents by giving four reasons to prove that force was not the best way to gain colonies. He proved the major premise to be false. That was enough.

The Enthymeme or Incomplete Syllogism. Much confusion concerning the syllogism arises from the fact that it is often used in incomplete form, with one or both of the premises suppressed. This form is known as the rhetorical syllogism, or *enthymeme*. It is the most compact way in which an argument can be expressed; it is strong because it is brief.

The use of the syllogism is not artificial nor mechanical. It is the natural form in which the reasoning faculty works. Even if the premises are not stated they are present in the mind in the act of reasoning.

Most of our statements are the results of unconscious deductive reasoning. If they are not true, they are equally the results of deductive reasoning, but deductive reasoning falsely done. One of the commonest of these errors is jumping at conclusions, which means ignoring one of the premises, or even both. The cause of this wrong use of enthymemes is ignorance of the fact that they are, after all, only syllogisms incompletely stated. The remedy is to complete the syllogism, by supplying the missing premise or premises, when the folly of jumping at conclusions will be readily seen. The only cure for loose thinking is to acquire

the habit of logical, careful reasoning. For instance, how much less frequently would we hear such expressions as "I don't know," or "I cannot," if those who use them would stop to think. A pupil says, "I cannot write the required composition." It is an incomplete syllogism. It is probably a false conclusion, reached by jumping at it, and really expressing the opinion or wish of one who does not want to do the work and is looking for an excuse. It sounds well to say that he has been asked to do an impossibility, so the boy says he cannot do it and tries to shift the blame upon the teacher. But complete the syllogism:

Major premise: I cannot write difficult compositions.
Minor premise: This composition is difficult.
Conclusion: Therefore, I cannot write it.

Put it that way before the pupil, and if he has been regularly in the class, done his daily work, and has any self-respect, he will probably withdraw his objections and begin work. Confronted with the syllogism in complete form he will be ashamed to admit the truth expressed in the major premise, and not so sure about the truth of the statement assumed in the minor premise.

Further illustration is unnecessary. If one would overcome the habit of making conclusions carelessly, and so making unwarranted statements, let him learn the good habit of completing his enthymemes.

Fallacies in Deduction. In testing the syllogism we

have already indicated the common fallacies as to form. We must now point out *errors in substance*. Including in the major premise what is to be proved is of this sort and is called *begging the question*, or *arguing in a circle*. A statement does not prove itself. Such false arguing is assuming what must be proved. When a lawyer, trying to convict a man of murder, speaks of the man on trial as if he were a proved murderer, he is begging the question. Again, when two assertions are made and each is used to substantiate the other, the reasoning is *arguing in a circle*. Careless debaters and stump speakers frequently use such fallacies. The common use of *because* without further argument is also *begging the question*. Such arguing gets nowhere.

Equivocation, or a confusing of terms by using words in more than one sense, is another form of fallacious reasoning. Such a practice really means trying to force four terms into the syllogism, which must have three, but never more. The words *republican* and *democratic* are capable of two meanings, and are often used ambiguously. Such words as *right*, *state*, *church*, and the like, should be specially defined to prevent ambiguity and equivocation.

Evading the Issue. Evading the issue is also called *arguing beside the point* and *ignoring the question*. It may be done carelessly or through trickery. When, for instance, one is arguing that a certain candidate should be elected district attorney, if he expatiates upon the candidate's skill in golf, or his appreciation of music, instead of showing how good a trial lawyer he is, he

evades the issue. All he says is beside the point. Macaulay shows his scorn for such arguing when, referring to Charles, he says: "We charge him with having broken his coronation oath, and we are told he kept his marriage vow!"

A common form of evading the issue is the *argumentum ad hominem*, which means *getting personal.*

OTHER FORMS OF REASONING

A Priori, or Reasoning from Cause to Effect. This is, as the name signifies, reasoning from what has gone before. It is a special form of deductive reasoning. The ordinary forms already considered have reference to the present only. The forms we now consider look forward into the future and backward into the past. When it has been repeatedly observed that certain conditions have invariably been followed by the same results, we say *a priori*, "from what has gone before," that the same causes will again be followed by similar results. The basis of *a priori* reasoning is the regular sequence of events which amounts to a general law. The general observation, made by induction, furnishes the major premise and we easily construct a syllogism. If we observe that a hard frost in early spring is followed by disaster to the garden plants, we soon learn to expect disaster to follow such frosts. Most weather signs are based upon *a priori* reasoning. In fact, it is one of the commonest kinds of reasoning to which we resort in planning our course of action. If we are wise, we take advantage of the regular sequences we have

observed, and govern ourselves accordingly. If we observe that certain kinds of food do not agree with us we avoid them. In this way we learn to control many things in our lives by controlling the members of the sequence. If we know that certain things always follow certain other things, we can prevent the effect by avoiding the cause.

A Posteriori reasoning is the reverse of *a priori*. By means of this form we argue from effect to cause. Here again the reasoning is based upon an observed sequence. To take the same illustration used above—about the frost and the blighted vegetation—if we observe the blighted condition some morning we reason backward to the conclusion that there must have been a frost during the night. This method of reasoning is the one commonly employed by the writers of detective stories. Poe, Conan Doyle, and Arthur Reeve, have done the best work in this line. The real charm of such stories lies in the pleasure of reasoning back to remote causes when, at the first, we have only results. Circumstantial evidence is obtained largely by a *posteriori* reasoning; by looking for the unknown causes of known events. In the realm of science, too, this kind of reasoning has accomplished wonders, especially in palæontology, by means of which the past of a prehistoric age has been made to give up its secrets. Except in the realms of science, however, this form of reasoning is chiefly valuable as a means of discovering possible *causes whose validity must be further tested by other reasoning processes.*

In diagnosing a case the physician begins by using the *a posteriori* method; in prescribing a remedy he uses the *a priori* method of reasoning.

A priori and *a posteriori* reasoning are closely related and should be studied with that fact in mind.

Argument from Sign. Some writers identify argument from sign with *a posteriori* reasoning, or argument from effect to cause, but we prefer to distinguish between them. It is not always true that a sign is the same thing as a cause. We say it will probably rain, for the barometer has fallen. We do not mean that the falling of the barometer will cause the rain, but that the falling of the barometer is an indication of the working of the law which affects the atmosphere and the barometer alike. Again, when we say that school will now be dismissed because the clock has struck three, we are arguing from sign. The regular custom of the school is to dismiss at three. For some reason the school may delay its closing for fifteen minutes. Then the sign fails. The closing of school usually accompanies the striking of the clock; it is not a result of it. Thus we see that argument from sign, while somewhat resembling argument from effect to cause, is not the same. It is based more upon the law of the association of ideas than upon the law of cause and effect. It establishes probability, not proof.

Argument from Example. Argument from example is often effective, especially in questions of policy. It consists of giving one or more concrete examples of the application of a certain principle which has been success-

fully tried under similar conditions. In his *Conciliation Speech* Burke uses the argument from example when he cites the precedents of Ireland, Wales, Chester, and Durham; in which cases the principle for which he was contending had been successfully applied. The chief caution in using argument from example is to see that the chosen example is really appropriate, that it exactly fits the case. While such argument is never wholly conclusive, it is often of great value.

Argument from Analogy. This form of reasoning must be distinguished from argument from example, which it resembles. *Analogy differs from example in that the things compared belong to wholly different classes, between which, however, there is some one strong point of similarity.* The dissimilarity in many respects emphasizes the one similarity, and so helps to drive the truth home. The parable of the sower, for instance, is a comparison between the receptive qualities of the soil and of the minds of men. To try to push the comparison too far weakens analogy, and should be avoided.

Argument from analogy, like argument from example, is valuable by way of illustration to establish probability; but it is not positive proof and should never be used except in connection with other forms of reasoning. A good example of the misuse of analogy is where Brutus argues that Antony should not be killed along with Cæsar. He says that since Antony is but the arm of Cæsar, and since the arm is powerless without the head, "wherefore kill him?" Brutus later saw his error.

A Fortiori Argument. This form of reasoning resembles analogy. The words mean "for a stronger reason." The reference to Burke's argument from example is also an illustration of *a fortiori* reasoning. He said: "Now if the doctrines of policy contained in these preambles, and the force of these examples in the acts of parliament avail anything, what can be said against applying them to America? Are not the people of America as much English as the Welsh? . . . Are not the Americans as numerous? Is America in rebellion? Wales was hardly ever free from it." *A fortiori* reasoning is very effective. A simple and capital example is, "If the righteous scarcely be saved, where shall the ungodly and the sinner appear?"

The value of the foregoing forms of reasoning will appear when we begin to test the evidence we intend to use as proof. The real value of our material is not fully and finally proved until the test of logic has been applied. It is the process of reasoning which enables us to determine whether our statements can be substantiated or not, and if they can, how. The reasoning process also reveals to us the weakness of the side we are upholding, and enables us to fortify our weak places; while at the same time it puts us upon the alert to discover the weaknesses of our opponents and to refute their arguments. Ability to think clearly, closely, logically, and to continue the process until we have thought the whole subject through to the end, is the only thing that insures the strongest possible presentation of our material in the form of a brief, which

is the finished product, as far as thought goes, of effective work in argumentation.

Formal Argumentation. This kind of discourse approaches an exact science more nearly than any other. In narration, description, and exposition, masterful writers are "a law unto themselves"; in argumentation there is no such freedom. Here the method resembles that of geometry. As in geometry, so also in argumentation, the writer proceeds from certain known truths, or axioms, to prove new propositions. The first important fact to remember is, that in argumentation mere assertion will not suffice; actual proof is demanded. **Formal argumentation is the presentation of logical proof in such a manner as to result in conviction in the minds of others as to the truth or falseness of the statement made in a proposition.**

Discussion and Debate. In our consideration of argumentation we shall deal principally with the *debate*, which is very formal, having a definite number of speakers on each side and allowing each speaker a limited time. The *discussion* is less formal than the *debate* and more formal than what we have designated as informal argumentation in conversation. A *hearing* before a city council is a *discussion*. The council, for instance, announces that there will be a hearing at a certain date upon the general question, *The Use of the School Buildings as Social Centers*. Anyone may participate. The *discussion* may be very close or it may be very one-sided. Everyone takes the side in which he believes; while in a *debate* some may have to argue

for the side in which they do not believe. The discussion is democratic; the debate is republican. In the one, citizens speak as they desire and if they desire; in the other certain representatives speak.

The Proposition. The difference between a topic and a proposition is fundamental. *A topic need not be a sentence; a proposition must be.* One may write an exposition upon the topic *Domestic Science,* but he could not argue upon it. To bring it within the realm of argumentation a statement must be made about it. *Domestic Science should be made compulsory in all high schools,* is a proposition, because it is a challenge. Some believe it; others do not. It separates people into two opposing groups.

The proposition should be stated as simply as possible, preferably in a simple declarative sentence. If a complex sentence is necessary it should not be much involved. Compound sentences should never be used to state propositions.

State the proposition so as to have the two sides as nearly equal as possible.

Remember that the whole proposition is to be debated. Do not debate about a term in a proposition.

The Clash and the Issues. In every well-stated proposition there must be ground for difference of opinion. This is called the *clash.* The *clash of opinion* gives rise to the *issues.* Without a head-on clash and definite issues there can be no debate. For instance, fifty years ago there was a decided clash over the proposition that public high schools should be maintained at public ex-

pense. But times have so changed the situation that there is no longer any clash. The question has been settled. There is a clash, however, when it is proposed to use school buildings as social centers; there are definite issues; the question is debatable.

Finding the Issues. Where there is a real clash the first logical step is to find out what the controversy is about, what is to be settled, what points are at issue. Settling these matters is called *finding the issues*, and it is fundamental, the first step toward final success.

Finding the issues necessitates a thorough study and careful analysis of the whole subject concerning which the proposition states one side. One must have an open mind, free from prejudices and foregone conclusions, so that he can view both sides impartially and discover the real issues which are inherent in the proposition. Find them there. *Do not invent issues*; it is unfair, illogical, and confusing. Find the real issues and then evaluate them, to separate the main issues, or material issues, from the immaterial ones. One cannot pick out the main issues without first finding all the others of any importance. Finding the issues at the beginning of a debate is as important as finding the issues before undertaking any important work in life. It is getting one's bearings. Reading, thinking, studying, comprise the work.

The easiest way to find the issues is to ask and answer a series of questions about the subject treated in the proposition. The questions will vary according to the nature of the subject, but will always be pertinent

to the subject. For instance, if you are debating concerning some profession which has been recommended to you for your life work—say teaching—you will naturally ask yourself such questions as these, "Do I possess the natural qualifications requisite in a teacher?" "What are the opportunities for fitting myself for the profession?" "What are the financial rewards?" "What opportunities for promotion in this profession?" "What good can I accomplish in the world through this profession?" Such questions, and others like them, reveal the questioner's mind and show it to be open to conviction. If the questioner tries to answer them fairly he will find the answers fall into two groups—those which indicate reasons why he should choose teaching and those which point the other way. The questions show the issues; the answers to them are contentions (which may be later used as arguments) on the one side or the other.

Proceed in a similar way with any proposition by asking and answering questions. The more you study the subject the more valuable your answers will be; the more you study the more questions you can answer. When you have reached the point where no more questions suggest themselves, or where you find that you have already answered them, you may conclude that you have sufficient material and may analyze and arrange it sufficiently to find the main issues.

Write all points or reasons you have discovered or thought out in two columns called, respectively, "Affirmative Contentions" and "Negative Contentions." Study

the two columns to find out if any of the reasons you have written down are so much alike that they may be combined, which are the stronger, which may be included as subordinate arguments supporting the stronger ones. The strongest argument is not the one you can back up with the most proof, but the one your opponent will be the least able to refute. When you have reduced, by combination and subordination, all the affirmative contentions to three or four, and done the same for the negative side, you are ready to contrast the opposing contentions and be able to phrase the main issues. If the process of writing out the contentions has been impartially and thoroughly done, it will generally be found that the opposing contentions are practically positive and negative answers to a few important questions which reveal the clash and point out the issues. Ask those questions and they will state the main issues in such a way as to satisfy both sides. This process is well called *limiting the subject*, and if it is well done it tends to hold both sides to the real points at issue and prevent digressions.

The more fully to illustrate the process of finding the issues as the first step preparatory to making a brief on both sides of a proposition, let us take the following, "*Resolved*, That Motion Picture Theaters as now conducted are a valuable asset in a Community." We assume a thorough study and analysis of both sides of the subject.

In the following list of contentions we have omitted the first rough draft, in which the various arguments,

intellectual, social, moral, etc., and the minor divisions, would be put down without classification. We do this to save time and space here, and give the contentions as grouped under main headings and with the proper subdivisions, to indicate the next step in advance in finding the issues.

Affirmative Contentions

The affirmative contends that motion-picture theaters, as now conducted, are a valuable asset for a community, for

I. Motion Picture Theaters furnish inexpensive amusement. (Here you would indicate the proof of the above statement, and, perhaps, compare with more expensive and less desirable forms of amusement.)

II. Motion Picture Theaters are of great educational value, for
  A. They supplement school work, by illustrating such subjects as
    a. History.
    b. Literature.
    c. Geography.
    d. Sciences, such as
      1. Physiography.
      2. Physics.
      3. Biology, etc.
  B. They go further than the schools in giving advanced information through
    a. Travelogues.
    b. Scientific expeditions.
    c. Science applied to industries:
      1. Manufacturing.
      2. Agriculture.
    d. Current events.
    e. Nature study.
    f. Interest non-reading class in the world's work.

III. Motion Picture Theaters are socially valuable, for they
  A. Help form public opinion on
    a. Good government.
    b. Public hygiene:
      1. Pure food.
      2. Clean streets.
      3. Clean back yards.
      4. Fly pest.
    c. Red Cross work.
    d. Liberty-bond campaigns, etc., etc.

IV. Motion Pictures are morally valuable, for they inculcate lessons in
  A. Heroism.
  B. Patriotism.
    (The slacker.)
  C. Reform, such as
    a. Liquor traffic.

b. Vice.
c. Dope habit.
D. Domestic life.
E. Keeping people away from bad influences.

Negative Contentions

The negative contends that Motion Picture Theaters, as now conducted, are a menace to the public welfare, for the following reasons:

I. They are physically harmful, for
  A. They cause eye strain.
  B. Improperly heated.
  C. Poorly ventilated.
  D. Often not equipped with fire escapes.
II. Intellectually detrimental, for
  A. They do not stimulate clear thinking, but superficial thinking or none at all.
  B. Really instructive films are rarely shown.
  C. Films of educational value are used in schools and not welcomed by theater patrons. (On the testimony of theater managers.)
  D. What little information is given is in such a fragmentary and haphazard way as to render it useless for instruction.
III. Motion Picture Theaters are socially harmful, for they persistently represent:
  A. Broken homes.
  B. Divorces.
  C. Wrong ideals of fidelity to
    a. The marriage tie.
    b. The law.
    c. Religion.
    d. Social betterment.
    e. Selfishness.
  D. They overemphasize:
    a. Vulgarity.
    b. Cynicism.
    c. Duplicity and trickery.
    d. Smart Aleck escapades.
    e. Cheap melodrama, leading to a craze for adventure.
IV. Motion Picture Theaters are morally harmful, for they often
  A. Suggest evil doings cleverly, so that only the cleverness is noticed, while the evil is unconsciously absorbed.
  B. Frequent representations of crime lead the young into the committing of crime. (On the testimony of police courts.)
  C. Whatever moral lessons some films may contain are missed by the children, who go "just for fun."
  D. They give a wrong conception of love. They cheapen it and degrade it.

E. They interfere with moral and uplifting institutions, such as
   a. The church.
   b. The Sabbath.
   c. Libraries.

F. They are deceptive, for they
   a. Mislead children by apparent cheapness.
   b. They corrupt taste, for
      1. They constantly witness questionable plays until evil is no longer revolting.
         a. They become "regulars" and no longer discriminate.
      c. In the long run they take more money from patrons than they would spend on the regular drama.

G. The managers confess that they cater to the opinion of their patrons and not to those who care for public welfare.

Now, if we examine the series of arguments in the "affirmative-contention" column, and select the strongest, we shall, of course, be limited to the larger general statements, and we find there are four such: (I) They furnish inexpensive amusement; (II) they have educational value; (III) they are socially valuable, and (IV) they are morally valuable.

Turning to the "negative-contention" column, we find that, after classifying and subordinating the arguments, we have again four general statements: (I) They are physically harmful; (II) they are intellectually detrimental; (III) they are socially harmful, and (IV) they are morally harmful.

Comparing these two groups of opposing contentions, we find that we have on both sides arguments based upon intellectual considerations, on social effects, and on moral effects. There is also one argument upon each side which has no exact opposite on the other side

—the affirmative argument for cheap amusement, and the negative one for physical harmfulness. Hence, in seeking the main issues we ignore these two apparently minor arguments and confine ourselves to the three on each side where there is a real definite issue: the intellectual, the social, and the moral considerations. The main issues, growing out of the definite clash of opinion revealed by the two sides, stated in question form, as they always should be, are:

I. Are Motion Picture Theaters, as now conducted, an asset to a community intellectually?

II. Are Motion Picture Theaters, as now conducted, an asset to a community socially?

III. Are Motion Picture Theaters, as now conducted, an asset to a community morally?

It is to be borne in mind that all this work is preliminary and, except the results given in the questions stating the main issues, does not appear in the brief. In a debate where different groups work out the issues independently there may not be such agreement, and yet if both sides are equally careful and open-minded, and do not know at first which side they are to defend, there should be substantial agreement. If one side studies the subject more thoroughly it will have the advantage in the end because it will have proved its ability to discover the real issues and be in a position to show the minor importance of other issues. The superiority which reveals itself in finding the real issues will stand them in good stead in defending their side.

Having found the issues, we are now ready to pre-

pare briefs on both sides of the question. The affirmative changes the questions containing the issues into declarative form, and uses them as main arguments to prove the proposition; while the negative changes the questions to declarative form, states them negatively, and uses them to prove the negative side of the proposition.

The Brief. Now that we have learned what the proposition is and how to state it; that we have learned what the main issues are, and how to find and to state them so as to have them express the clash of opinion—we must define the *brief* and its parts and learn how to make it.

The brief is the most highly specialized, the most complete, the most formal of all the outlines with which we have to deal. Learn the following definition: **A brief is a complete outline upon one side of a debatable question, stating the proposition together with the minor propositions upon whose proof the proof of the main proposition depends, together with the reasons for the truth of the minor propositions. All parts of the brief must be so arranged as to reveal, at a glance, the correlation of the minor propositions and the proper correlation and subordination of the reasons for the truth of the minor propositions.** Each proposition is a complete, simple, declarative sentence.

PARTS OF THE BRIEF

A brief consists of three distinct parts: the *introduction*, the *brief proper*, or body, and the *conclusion*.

The Introduction of the Brief. The introduction is *wholly expository; it must never contain any proof.* The six *essential* parts of the introduction to the brief are:

I. *The Opening.* First impressions are always important. Let the first two or three sentences be made as striking as possible in form, so as to win the attention of the audience from the outset. Let these sentences be brief, clear, forceful, convincing. It is well to point out the timeliness of the discussion; its vital importance to the nation, or the city, or whatever group of individuals is concerned; and the effect its decision will have. Make the opening tell.

II. *The History of the Question.* Tell how the question arose. Point out the history of various phases of the question, if possible, in the history of the nation. For instance, if the question involved some aspect of the Monroe Doctrine, it would be well to tell of the origin of the doctrine, the instances when it has been applied, and enough of its present bearing upon international questions to make the proposed discussion intelligible. The amount of space given to the history must always be brief and the material must be handled with such care as to enable the debater to say much in few words.

III. *Definition.* Most questions contain at least one term that may be new to the audience, or which may be capable of different meanings. All such terms must be carefully defined in terms other than those used in dictionaries. The best source of the correct meaning

of terms is to be found in specialists on the subject under discussion. It is always well to give authorities.

IV. *Limiting the Question.* In order to avoid digressions in discussion of irrelevant matter and to hold to that which is vital, it is customary to *limit the question,* and to state how it is done at this point in the introduction. Any admissions, such as the constitutionality of a question, should also be noted.

V. *The Statement of the Main Issues.* Here, for the first time, there appears in the brief the result of all the study which has enabled the debater to find the issues. This is the vital part of the introduction, for here we learn precisely what the debate is about and what the method of procedure is to be. State the main issues in the form of questions to show the debatability of the proposition; then restate them in declarative form as the main arguments of the side.

In this form, when it is shown what each speaker is to do, they give the

VI. *Plan of Procedure.* (The introduction should be limited to four minutes, and to still less if possible. These directions cover all kinds of questions and should not be considered essential in all respects in regard to every question. Define and limit, and give the history of the question as far as occasion requires, but *give heed always to the stating of the main issues,* for without them the debate cannot proceed in a manner intelligible to an ordinary audience.)

The Body of the Brief, or Proof. This is the most important part of the brief, for it is here that the proposi-

tion is proved by the affirmative, or disproved by the negative. In the body of the brief the main contentions, which have already been found to clash with the contentions of the opposing side, are again stated. This time, however, they are stated as supporting, or minor propositions, proving the main proposition. They are stated in the form of complete, simple, declarative sentences, and always preceded by the word *for* or *because*.

Do not use too many supporting propositions. Use at least two; rarely more than four. No matter how many arguments may have been used in locating the clash, establishing the issues, and finding the *main issues*, use but few here. To pile up arguments tends to weaken rather than to strengthen your debate. You will find, however, that all of the really valuable material found while seeking the issues may be used as reasons to substantiate your supporting propositions.

In order to avoid the weakening effect of an anti-climax, arrange your substantiating propositions climactically: the weakest first, then the next strong, and so on, reserving the strongest for the last.

Treat each substantiating proposition in the same manner in which you treat the main proposition; state it; then state its proofs, preceding each proof by the word *for* or *because*.

A well-constructed brief is a good example of deductive reasoning: you begin with your conclusion and then show why it is true, by stating the minor propositions, which are also proved by advancing evidence. *Evidence becomes proof when it proves.*

A well-constructed brief shows, at a glance, the whole line of thought, and reads from left to right in such a way as to show how the general statement of the main proposition is made clear and proved by the use of the slightly more specific statement of the substantiating propositions, which are, in turn, clarified by still more specific statements which often include concrete illustrations.

In testing the value of evidence to see whether or not it may be used as proof, study the paragraphs on "The Evidence of Inference" that you may guard against false inferences, wrong deductions, jumping at conclusions, begging the question, etc. Clear thinking, actual reasoning, will both enable you to find the best possible evidence, make it prove your contentions, and further enable you to state your case so as to make it hard, if not impossible, for your opponents to find flaws in your reasoning.

Think! Think! Think!

Do not forget to show the coherence of your brief by preceding each of your proofs by the word *for* or *because*. Do not use the words *hence* or *therefore* in a brief. To do so would subordinate your main statement to the rest of the brief; whereas your purpose should be the very obverse, to show that all the rest is subordinate to the main proposition.

To test the body of a brief for coherence substitute the words *hence* or *therefore* for the words *for* or *because*, and read it backwards—that is from right to left. If your brief is correctly constructed, this reading will

show the main proposition to be the logical conclusion of the whole series of logical steps of reasoning. In other words, it will be like inductive reasoning starting with a large number of concrete facts and ending with the main proposition as the logical inference or generalization from the facts. The laws of unity, coherence, and proportion, are of the utmost importance in brief making.

The Conclusion. The conclusion is a restatement of the main arguments. It is permissible to preface the summary by some such words as "We of the affirmative (or negative) have proved our side by advancing the following arguments. . . ." No new material should be added. Be brief. Be confident. Be persuasive.

A Specimen Brief.

Resolved, That Motion Picture Theaters are a valuable Asset in a Community. (Affirmative.)

Introduction.

I. *Opening.*
  A. Timeliness of the question.
  B. Importance of settling the question *now.*
    a. Much criticism, pro and con.
    b. Only way to stop discussion is to settle the matter (Very brief)

II. *History of the question.*
  A. Rapid development of Motion Picture Theaters.
  B. Changing attitude.

a. Of the people toward the theaters.
b. Of the theater managers toward the public.

III. *Definition.*
A. Debate is about theaters; not motion pictures used in schools, etc.
B. Asset means "unquestioned value."

IV. *Limiting the question.*
A. Both sides admit that the discussion should be limited to the M. P. T. as an asset for the *whole community*:
a. Those who patronize the theaters:
1. Adults.
2. Children.
b. Those who do not patronize them but are influenced; such as:
1. Those who cannot afford to go.
2. Those whose work is interfered with; such as:
(1) Churches.
(2) Schools.
B. It is admitted that the M. P. T. has great potential influence·
a. For good.
b. For evil.

V. The main issues are best expressed in the following questions:
A. Are Motion Picture Theaters, as now conducted, an asset to a community intellectually?

B. Are Motion Picture Theaters, as now conducted, an asset to a community socially? and

C. Are Motion Picture Theaters, as now conducted, an asset to a community morally?

VI. We, of the Affirmative, believe they are an asset to a community because they benefit the community mentally, socially, and morally, consequently we offer the following proof to substantiate our claims:

1. Motion Picture Theaters, as now conducted, are of great educational value.
2. Motion Picture Theaters, as now conducted, are of great social value.
3. Motion Picture Theaters, as now conducted, are of great moral value.

Body

Affirmative

(Proposition) "Motion Picture Theaters, as now conducted, are an asset to a community" because

I. They are of great *educational* value, for

A. They make school work more interesting, because

a. They visualize some subjects, such as History, Literature, and such sciences as Geography, Physiography, Physics, Chemistry, and Geology. (See note, next page).

B. They extend and supplement school work, because

a. They give travelogues, illustrating life in foreign countries, distant parts of our own country (Alaska), ocean trips, etc.[1]

b. They recount scientific expeditions, to study geology in special locations, to study deep-sea fauna, to explore Arctic and Antarctic regions.[1]

c. They show the practical application of science, in

Manufacturing industries, such as
Cotton Mills,[1]
Woollen Mills,
Paper Mills, and
Agriculture (scientific farming, study of soil, rotation of crops, etc.
Horticulture (Study of) cause and cure of tree diseases).
Forestry (reforestation, etc.).

d. They encourage nature study, for

1. They show how flowers grow,
2. They show how cocoons develop,
3. They make the life processes intelligible, etc.

e. They disseminate news of current events, upon

Industrial activities,

[1] In this case and in similar ones the debater would give dates when the plays were given at several theaters to corroborate statements.

Foreign events,
Calamities, labor troubles, etc.,
Political news.

II. They are of great *social* value, for
  A. They help form public opinion, for
    a. They teach good citizenship,
    b. They support good government,
    c. They encourage public hygiene, because
      1. They show the value of pure food and good cooking,
      2. They help promote clean back yards (clean-up day),
      3. They help in "swatting the fly campaigns."
    d. They promote worthy causes, Red Cross drives, Charity drives, etc.
  B. They furnish wholesome amusement for all classes.

(Enlarge, etc.)

III. They are of great *moral* value, because
  A. They inculcate lessons in patriotism, for
    a. They show what patriotism is, and
    b. They emphasize the evils of being untrue to one's country,
    c. They show the qualities of real heroism.
  B. They advocate reform, for
    a. They show the evils of drink, drugs, etc.
  C. They tend to keep people away from such

bad influences as cheap dance halls, pool rooms, etc.

D. They help domestic life, for

a. They keep the family together, for

1. At the x. y. z. Theater last Saturday night, there were forty-seven families of at least four. (Further similar facts, etc.)

Negative

The introduction would be substantially the same as that for the affirmative, except in the statement of the arguments advanced in proof of the negative side. They might be stated as follows: We of the negative believe that the evils of Motion Picture Theaters exceed the benefits, and in proof of our contention advance the following arguments:

I. Motion Picture Theaters are physically harmful;
II. Motion Picture Theaters are intellectually detrimental;
III. Motion Picture Theaters are socially harmful; and
IV. Motion Picture Theaters, are morally harmful.

(Body of the brief)

(Proposition Motion Picture Theaters, as now conducted, are *not* an asset to a communmunity, because:

I. *Motion Picture Theaters are physically harmful*, for

A. They cause eyestrain, which is proved,

a. The testimony of physicians, oculists, and opticians.

(Here, and in similar cases, have exact data for proof.)

B. They are poorly ventilated, because

a. Much illness directly traced to lowered vitality due to breathing poisoned air, in proof of which is

1. The testimony of Dr. X. Y. Z.

C. The buildings are often poorly heated, for

a. On such a date Mr. X. took the temperature, etc., and his testimony is vouched for by competent witnesses.

D. The buildings are frequently fire-traps, for

a. The M. Theater was totally destroyed on March 2, when the fire companies proved useless.

b. The C. Theater has been condemned as unsafe by the Fire Department.

II. *Motion Picture Theaters are intellectually detrimental,* because

A. They tend toward superficial thinking, or none at all, for

a. Such "lines" as stimulate thought are lacking, as is proved

1. By almost any film taken at random.

b. They overstimulate the imagination, which is fatal to thinking,

1. Proved by quizzing any "fan."

c. They lead people to think seeing a "movie" is equivalent to reading a book, which is proved by the facts that:

1. They confess that they read less,
2. They convince themselves that reading is not necessary, until
3. They stop reading altogether.

B. *Really instructive films are rarely shown,* because

a. They do not pay, because

1. Movie "fans," who largely *support* the theaters, do not want them, proved by the fact that
2. They stay away when they know such films are featured.
3. The managers frankly confess that they do not pay.

C. What little information they do give is comparatively useless, because

a. It is fragmentary, and

b. It is given in a haphazard, unsystematic manner, rendering it useless for instruction.

III. *Motion Picture Theaters are socially harmful,* because

A. They are hostile to the family (the basis of society) because
   a. They feature wrecked homes continually,
   b. They exaggerate the commonness of divorce (which wrecks homes),
   c. They minimize the evil of divorce, for
      1. Quickly married people are soon divorced, and without any compunctions of conscience, for
         1. See such and such plays.
   d. Love is cheapened and vulgarized (leading to prompt divorce).
   e. Elopements are glorified, represented as common, and with just a dash of evil to make it attractive to the fast set.

B. They are hostile to the state, for
   a. They are hostile to the law upon which the state rests, for
      1. They belittle the law and all authority, for
         1. They make heroes of lawbreakers, as in, etc.
   b. They are cynical toward agencies whose purpose is to uphold law and order, for

1. They make fun of government agents trying to enforce the eighteenth amendment, etc.

C. They are hostile to the ideal culture necessary in a sane and well-ordered community, because

a. They "feature" plays characterized by coarseness and vulgarity,

1. For example (give names and dates, etc., of plays of the kind referred to).

b. They "feature" trickery and duplicity under the guise of cleverness, for

1. Xyz is a concrete example.

c. They "feature" "Smart Aleck" escapades, which tend to belittle honest effort and work; for example:

1. (Give concrete example with comment.)

d. They "feature" cheap melodrama, often bordering upon burlesque, characterized by silly sentimentality on the one hand, and by lawlessness on the other; for example

1. (Give examples, as many as possible.)

IV. *Motion Picture Theaters, as now conducted, are morally harmful,* because

A. They tend to lower ethical ideals concerning virtue, true manliness, goodness, true friendship, etc., for
   a. They ridicule them as "old fogyish" and out of date, etc., for
      1. (Give concrete examples with dates, etc.)
   b. They often seem to put the stamp of their approval upon "pick-up" acquaintances and the like, for
      1. (Give concrete examples.)

B. They cleverly suggest evil by the most effective method of insinuating what they dare not express, for
   a. There are frequently questionable allusions,
   b. There are suggestions of "double meanings."
      1. For example, etc.

C. They make crime seem a commonplace occurrence, because
   a. The "fans," being hardened and coarsened, are not shocked or repulsed by pictures representing crime,
   b. Boys frequently become actual criminals, because
      1. Police court judges testify that crimes can be traced to Motion Picture Theaters

and, definitely, to plays depicting crimes, for

1. We have definite evidence from Judge Y. Z. X.
2. Juvenile courts, which have concrete evidence have testified that youthful criminals got started at theaters where they witnessed plays depicting crimes.

D. The moral lessons they seek to impart are wholly ineffective, for
   a. They are clumsily put, and
   b. Boys especially resent "preaching" where they go for amusement.

E. They interfere with institutions and agencies whose whole purpose is to be uplifting, because
   a. They have performances at the same hours that churches have services,
   b. They frequently ridicule churches and ministers unfairly,
   c. They make heroes of truant schoolboys, etc.

F. They are hypocritical, deceiving the young, for
   a. The apparent cheapness is not real cheapness, but extravagance, for
      1. Children "get the habit," and

become "regulars," and so in a year spend much more than they would for the regular drama. (Give statistics.)

b. "Regulars" constantly deteriorate, for
   1. The kind of plays they demand gets from worse to worse. (Give examples in several cases.)
   2. Old "regulars" confess they no longer care for the regular drama. (Give concrete examples.)

c. While professing to stand for the best, managers are really influenced in their selection by the perverted taste of the regular patrons, for
   1. The managers themselves testify that they do not care for the moral element in society, but for those who pay.

Conclusion

Wherefore, we of the negative, having proved that Motion-picture Theaters are harmful physically, mentally, socially, and morally, claim that we have satisfactorily answered the questions stating the issues in the Negative, thus showing that Motion-picture Theaters are more harmful than beneficial.

The Forensic. The forensic is the speech written out in full, according to the brief. It is needless to say that it must follow the brief in every particular, and that especial attention must be given to transitions and to the proper subordination of the minor arguments to the major ones. There is always a tendency to overstate the minor matters, but this tendency must be overcome, for time and space are precious. The brief will insure unity and coherence, but unusual care must be taken to secure the proper emphasis. Make the essential parts of each argument stand out prominently. Make the most of emphatic positions. End strongly.

In most formal debates the forensic will be written out in three separate parts by the three speakers, who divide the material as nearly as possible into three equal parts. Each one will follow the general instructions given in the preceding paragraph and seek to say all he can as clearly and as strongly as possible in the limited time at his disposal. Let the wording be vital, showing that the writer is fully alive to his subject, full of his subject.

It is well to write out the forensic even though it is not to be committed to memory. It will help to unify one's thoughts. The forensic should not be read in a debate.

The Oral Development of the Brief. It is generally conceded that the most effective method of conducting the actual debate is not the memoriter method, for one may forget, and that is fatal, but the oral composition method. The brief should not only be committed to

memory; it should be so visualized that the debater sees it as a whole and sees all its parts and their relations, all the time. Then let him speak from the topics of the brief. There should be much oral practice to overcome the tendency in oral work to enlarge too much and so fail to cover the ground before the time is up. Team work consists in each debater co-operating with his colleagues to avoid needless repetition and especially in helping properly to articulate his speech with the other speeches.

Refutation. Many debates are won by the rebuttal speeches. The reason is evident. The kinds of argument we have considered up to this time are constructive and direct. They are given as reasons proving the truth of a side. But in the rebuttal, or refutation, parts of a speech, one uses destructive arguments to demolish his opponent's defense. If he can do it, while not suffering his own defenses to be demolished, he can easily win.

Planning for Rebuttal. The first step in planning for rebuttal is while studying and analyzing the subject to find the issues. If one studies both sides impartially at the beginning, he will discover the most evident line of defense the opposing side will take, and get his answers ready. The next thing to do is to watch for weak places in his opponent's armor, revealed during the debate. If one can discover a false inference, an unproved assertion, or an illogical deduction, in his opponent's argument, it will afford a capital opportunity for rebuttal. If one can find any weakness in an argu-

ment which an opponent especially emphasizes, or which seems to be popular with the audience, so much the better. If he can refute such an argument it will very materially advance his side.

Do not try to refute every argument of an opponent; there is not sufficient time. What time you have should be used in demolishing the few upon which your opponents have relied the most.

Look out for false analogies. Analogies are not proof, though they often serve as good illustrations. If one is used as proof, point the fact out.

Look out for irrelevant arguments that have nothing to do with the question under debate.

Look out for cases of arguing in a circle, or "begging the question."

Look out for instances of "equivocation," or using words in more than one sense.

Above all, look out for instances of evading the issue or arguing beside the issue and ignoring the question.

As a rule, rebuttal arguments should be recorded on cards, each on a separate card, and used in the second speech, which is devoted almost entirely to rebuttal. Occasionally, however, it is well to include in the brief some argument which is of the nature of a rebuttal. For instance, in the brief on motion-picture theaters, the argument of the affirmative, that motion-picture theaters offer cheap amusement, might be assumed as likely to be presented so that the negative argument is really one of refutation when it points out that it is only apparent cheapness, because people go so often

that they spend more than they would for the drama if attended occasionally. Then there is the fact that over-frequent attendance results in infatuation and getting the "movie habit."

Persuasion. Persuasion is a worthy adjunct to argumentation, by means of which a debater may add to the force of his proofs. Like style, persuasion *is the man*. It depends upon one's personality, his knowledge of human nature, and his ability to reach the emotions of his hearers. It is a special use of the rhetorical quality of force combined with the somewhat different quality of oratorical force which may be said to result from one's voice, his manner, his self-mastery, his mastery of his subject, and his interest in his audience. The persuasive speaker knows how to adapt himself to his audience, without condescension, so as to win their confidence. His sincerity must be genuine and evident. He must be in earnest. He must feel what he says so deeply that his hearers will share his feeling. He must use words of large connotation, thus appealing to the imaginations of his hearers through the power of suggestion. If a speaker can combine all these qualities his manner of delivery will greatly add to his arguments and help him win, if not in the mind of his judges, at least in the hearts of the audience.

Suggestive Exercises in Argumentation

I. Practice informal argumentation by finding real arguments for and against commonly discussed theories concerning matters of everyday conversation, such as: proposals for city improvement, enlargement of the school building, municipal control, municipal

ownership, commission government, etc. Be careful to distinguish between real arguments and mere opinions, prejudices, personal preferences, and the like.

II. Study the same subjects further and then form debatable propositions upon them. As far as possible, state the propositions so that the sides are equally debatable. State the proposition as simply as possible.

III. Practice finding the issues by the method already explained and illustrated, preparatory to making briefs for formal argumentation upon the following propositions (change the wording if you desire):

1. The Pen is Mightier Than the Sword.

2. The Study of Literature Offers More Cultural Advantages Than the Study of History.

3. In the Highest Sense, Burke's Conciliation Speech Was Successful.

4. Separate High Schools for Boys and Girls Should Be Maintained in This City.

5. Public Schools Are More in Harmony with Democratic Principles Than Private Schools.

6. The Demand for Patriotism Has Not Decreased Since the Ending of the Great War.

7. The Professional Politician is a Detriment to the Nation.

8. Every Woman Should Be Trained to Earn Her Own Living.

9. The Study of Poetry is a Safeguard Against the Materializing Tendencies of Scientific and Industrial Education.

10. Athletics Should Be So Reorganized as to Make Them a Sport for all instead of a mere Spectacle.

11. The Death Penalty should be Abolished.

12. The Jury System should be Abolished.

13. Divorce Laws should be made Uniform throughout the States.

14. Spelling Reform should not be Advocated.

15. The Honor System in Examinations should be confined to the Colleges.

16. School Initials, or an equivalent, should not be confined to Athletics, but should be granted for scholarship, for oratory, for debating, and for general excellence in school activities.

17. The time is ripe for the United States to develop a Merchant Marine.

18. The Federal Reserve Bank System has Justified itself.

19. If a boy has a secondary school education, two years of properly supervised foreign travel would do as much to fit him for life as a college education.

20. The "Osborne" Prison Reform Movement has Justified itself.

21. Secret Societies should be debarred from secondary schools.

22. The Monroe Doctrine has Outlived its Usefulness.

23. School Athletes should not be given Suits or Sweaters.

24. The Income from Athletics should be used for all School Activities.

25. Honor Pupils (those having an average of 90 per cent.) should be exempted from final Examinations.

26. School credit should be given for active participation in extra curriculum intellectual activities.

27. Restricted Vivisection is Justifiable.

28. Compulsory Vaccination is Justifiable.

29. Citizens who habitually refuse to vote should be disfranchised!

30. The Laboratory Method of Teaching civics should be Compulsory.

The list given above is merely suggestive. Pupils should select topics and put them into debatable form. For the sake of practice, so-called worn-out topics should not be ignored. They are always suggestive. On the other hand, topics of living and present interest should be especially studied to keep abreast of the times and to insure greater interest in argumentation.

IV. Practice making briefs, using the material gathered in finding the issues, upon at least five of the above propositions. *Make briefs for both affirmative and negative sides.*

V. Test your arguments by applying the processes of reasoning. See if you can discover any of the common violations of the inductive method.

Test for errors in deduction, errors in the use of the syllogism and the incomplete syllogism. Look for such violations of logic as "begging the question" or "arguing in a circle," equivocation, evading the issue, and jumping at conclusions.

When in doubt about an incomplete syllogism, complete it.

Practice making correct syllogisms, giving especial attention to the middle term. Beware "the undistributed middle."

Beware of false analogies.

Read Poe's *Mystery of Marie Roget* for an excellent example of refutation. Seek other illustrations of refutation.

Remember that learning to find errors in your own reasoning is the best way to learn to detect the weakness in your opponent's argumentation; that the best kind of refutation is to show the arguments of the opposing side to contain flaws in reasoning. If you can show that your own presentation is free from errors, so much the better. The strongest argument is always the one that your opponent finds it hardest to refute.

VI. Take any brief argumentative passage from a speech, such as may be found in the *World's Famous Orations* or in almost any collection of speeches, and construct a brief from the material there found. This method of brief-making will be found most valuable in learning to make your own briefs. Such brief-making from other's speeches, moreover, familiarizes one with a form of exercise common in examinations.

VII. Test your brief by applying the rhetorical principles, especially coherence and proportion. See that your main headings are properly correlated,—that they all bear the same relation to the main proposition,—and that the minor propositions are properly subordinated to the main propositions and properly correlated with each other. You should acquire such proficiency in brief-making that you can tell, at a glance, that your brief corresponds to the requirements set forth in the definition of a brief.

VIII. Finally, substitute the word *hence* for *because*, in your brief, and read it backward, from right to left, thereby submitting your work in deduction to the inductive test. If the work stands this test it is a good finished product of effective expression in argumentation.

CHAPTER XI

THE USE OF FIGURES OF SPEECH

The aim of rhetoric is to make expression clear, forceful, and elegant, that it may be interesting. Besides the devices already considered, there remains another of great effectiveness: the use of words in a figurative sense. Whenever a word is used in any other than its plain, matter-of-fact, and literal meaning, it becomes figurative. **A figure of speech is any use of a word or group of words in a way other than literal for the sake of greater effectiveness through an appeal to the imagination.**

Such a use of words is not, as might at first seem to be the case, unnatural and affected. The Indians in their savage state abounded in figurative expressions. Such usage is a natural extension of the power of a word. It shows that words derive a large part of their force from their relations with other words. It gives a large connotation to words. To use figures of speech well one must have an active imagination, quick perception, and good judgment. He must see similarities and differences between what he is saying and what he is not saying, but of which he is thinking. Hence the large connotation.

Figures of speech likewise appeal to the imagination

of the reader and listener. To imaginative readers and listeners words are immediately seen to go far beyond the bare statement of facts; they accumulate new meanings, larger, and often quite different from what they were supposed to have. They become picturesque, suggestive. Some words have been called "faded metaphors" because of the original picturesqueness of their meaning. The amount of meaning figures have depends upon one's ability to take suggestions and to complete pictures for himself. People of poetic temperament are the most susceptible to figurative language.

While caution must be used to prevent an overdoing of the process of becoming striking and effective by using inappropriate, exaggerated, or mixed figures, there is little danger of this perversion of a great power if one goes about it in the right way.

Figures of speech, when studied objectively, become mere objects of knowledge, such knowledge as puffs up and makes one self-conscious. The old way of studying this phase of rhetoric was to begin, and often end, with learning definitions of figures of speech and then in trying to recognize them in one's reading. After such training, if one tries to use figures of speech, he is apt to be so conscious of his effort that he exaggerates it, becomes affected and unnatural, and so defeats his own purpose. Perchance, he says, "The pale hand of death stalked into our midst last week and fastened its cruel eyes on little Mary," and instead of becoming effective he makes himself ridiculous. It is such a misuse of

figurative language that has led to the misconception of rhetoric on the part of those who speak of all bombastic, over-flowery language, as rhetorical. This mistake, however, is never made by those who know that all means used by rhetoric are for the sake of those essentials of all expression—clearness, force and elegance, and interest.

The proper way to learn to enrich one's language by making it figurative is to work from within, to stimulate the imagination, to see and feel all that is suggested by a word, and then speak naturally. Figures of speech will suggest themselves and will probably be apt and appropriate. If good taste and a trained mind are brought to bear upon these figures they will not become "mixed" nor too numerous.

The oft-quoted words "comparisons are odious" should not be taken too seriously, for it would mean the destruction of the imagination. In the realm of rhetoric the habit of making comparisons is essential. Dr. McCosh says in his *Psychology*, "By comparison we discover the relations of things, discover a universal interdependence, and extend our knowledge indefinitely, upward and downward, and all around, and still are among realities." The act of making comparisons is fundamentally psychological. The active mind must compare. The law of association of ideas must assert itself; it will see resemblances or differences, but principally resemblances. The more active one's mind is the more resemblances it will see; the better comparisons it will make.

It is through the imagination that this is done. The imagination is the picturing, the reimaging power. One thing calls up something else that has been associated with it, or is like it, or suggested by it. So it naturally follows that poets, who are most imaginative, use more comparisons, use more figures of speech. But prose, too, would lose more than half its force and elegance if such helpful aids as figures of speech were abandoned.

Since the tendency to make comparisons is such a natural trait of the mind, it is not surprising that most of the commonly used figures of speech are based upon comparisons expressed or understood. It must be noted that the less formal the comparison the more figurative the usage becomes.

The figures based upon comparisons are simile, metaphor, allegory, personification, apostrophe, allusion, epithet, and onomatopœia. As they are defined and illustrated, it will be seen that each, in its own way, stirs the imagination and so secures its aid in helping the understanding of the reader.

Simile. A simile, from the Latin word meaning "like," is an expressed comparison between unlike things having some characteristic in common. The comparison is usually made with something better known, and is introduced by such words as *as*, *like*, *so*, and the comparative degree of adjectives and adverbs. The simile differs from the literal comparison in that the literal comparison is between things of the same class, while in the simile things of different classes are compared, where there is but one aspect of similarity.

"Like an army defeated
The snow hath retreated."—WORDSWORTH

"As for man, his days are as grass;
As a flower of the field, so he flourisheth."—Psalm ciii
"Wisdom is more precious than rubies:"—Prov. iii : 15

Metaphor. The metaphor does not state a likeness; it assumes it. It is an implied comparison between things essentially different. It never uses introductory words. The metaphor is the commonest of all figures, and as a result all figurative language is often referred to as *metaphorical.* Whenever a word is given a new meaning, it becomes, for a time, a metaphor. Hence, metaphors are generally short, consisting of a single word.

"With its unemptied cloud of gentle rain
Is an eternal April to the ground,
Making it one *emerald.*"
—*Childe Harold:* BYRON

"A *sea of glory* streams along the Alpine height."
—*Childe Harold:* BYRON

"Even yet thou art to me
No bird, but an invisible thing,
A *voice,* a *mystery;*"
—*To the Cuckoo:* WORDSWORTH

Such expressions as the "game of life," the "social lion," his "voice was a silver stream," and "thy wreck a glory," are metaphors.

While a series of good metaphors is permissible, caution is necessary lest one so mix them as to make his language ridiculous. Care must also be taken to prevent mixing metaphors with literal statements. Do

not say, "The strong arm of the law is marching through the land breathing out fire and pestilence."

In selecting metaphors be careful to avoid trite and worn-out expressions, hackneyed ones, grotesque ones, and all such as are too violent or so striking as to attract attention unduly to themselves. The metaphor makes an appeal to the imagination, but even the imagination should not be overtaxed. Overdeveloped metaphors, with useless details, should also be avoided. They do not help; they hinder.

Allegory. The allegory, on the other hand, is a purposely and properly extended metaphor. It may take the form of a fable; a parable, as in the Bible; or a whole book, like Bunyan's *Pilgrim's Progress* or Spenser's *Faery Queene*, or a morality play like *Everyman*. There is always a "hidden meaning," a deep spiritual or moral truth which does not appear upon the surface, but which is evident upon thought when the metaphorical character of the story as a whole is taken into account.

The allegory is, on the whole, going out of use because of its mechanical tendencies. But over against this fact must be set the other, that there has been a marked revival of morality plays which are more or less allegorical in structure. Examples are *The Blue Bird* and *The Servant in the House*.

While the pupil should know what the allegory is he should not be ambitious to employ it.

Personification. Personification is also closely akin to the metaphor, but it goes further than an ordinary

metaphor, for it gives life and the attributes of life to inanimate things, and higher life to animate things. Personification is a most natural figure of speech and the first one children employ. They personify their dolls, their pets, and almost everything with which they have to do. Personification is most common in fables, especially animal stories, and is the basis of allegory. By means of personification the most abstract conceptions are made to teem with life. Witness Milton's *L'Allegro* and *Il Penseroso*. Because of the vivifying powers of personification they are most effective. Personified words are often capitalized.

Examples of personification:

"Nature never did betray
The heart that loved her;"
—*Tintern Abbey:* WORDSWORTH

"The Spouseless Adriatic mourns her lord."
—*Childe Harold:* BYRON

"But Nature ne'er could find the way
Into the heart of Peter Bell."
—*Peter Bell:* WORDSWORTH

"Praise the good log fire; Winter howls without!"
—*The Two Poets of Croisic:* BROWNING

. . . . . .

Apostrophe. Apostrophe is like personification in that it attributes life to lifeless things; but it goes further in that it addresses, directly and passionately, the absent as if present, the dead as if alive. This figure is used especially in poetry, for which it is peculiarly suited because of its strong demand upon the imagination. It is also quite common in prose. Apos-

trophe means a "turning aside," and, as one should not turn aside except for a worthy cause, nothing but lofty subjects are suitable to be apostrophized.

Examples: Two of the most famous apostrophes in literature are Byron's *Apostrophe to the Ocean* and Shelley's *To A Skylark*. Byron uses the figure, especially in *Childe Harold*, in his impassioned descriptions:

> "Oh Time, the beautifier of the dead,
> Adorner of the ruin, comforter
> And only healer when the heart hath bled!"
>
> "Oh Rome! my country! city of the soul!"
>
> "Ungrateful Florence! Dante sleeps afar,
> Like Scipio, buried by the unbraiding shore."
>
> —*Childe Harold:* BYRON

> "Come back into memory, like as thou wert in the dayspring of thy fancies, with hope like a fiery column before thee—the dark pillar not yet turned—Samuel Taylor Coleridge—logician, metaphysician, bard!"
>
> —*Essays of Elia:* CHARLES LAMB

Allusion. Allusion is the figure by means of which a sort of comparison is made by referring to a supposedly familiar name or fact in history or literature. Such reference differs from the use of an illustration in that it is less formal. Poetry abounds in allusions. Milton uses so many that present-day students are confused at first. It should be remembered, however, that when Milton wrote, classical allusions were the most natural kind to make. Shakespeare, too, uses allusion very frequently.

"There let *Hymen* oft appear.

. . . . .

Lap me in soft Lydian airs."

—*L'Allegro:* MILTON

"Or call up him that left half-told
The story of *Cambuscan* bold,
Of *Camball*, and of *Algarsife*,
And who had *Canace* to wife."

—*Il Penseroso:* MILTON

"Listen and appear to us,
In the name of great *Oceanus;*
By the earth-shaking *Neptune's* mace,
And *Tethys'* grave majestic pace;
By hoary *Nereus'* wrinkled look,
And the *Carpathian wizard's* hook;
By scaly *Triton's* winding shell,
And old soothsaying *Glaucus'* spell."

—*Comus:* MILTON

"See what a grace was seated on this brow;
Hyperion's curls, the front of *Jove* himself,
In eye like *Mars*, to threaten and command;
A station like the herald *Mercury*."

—*Hamlet:* SHAKESPEARE

"A *Daniel* come to judgment! yea, a *Daniel!*"

—*Merchant of Venice:* SHAKESPEARE

"In Lamb's allusions the homely commonplace is usually confronted with some fancy, fair or bold; the hard reality of some ideal beauty. The steward who bustles about on the old *Margate* hoy is like *Ariel*, 'flaming at once about all the parts of the deck'; the burly cripple without legs, who wheels himself about the streets in a go-cart, is 'a grand fragment, as good as an Elgin marble.'"

Charles Lamb: C. T. WINCHESTER

Epithet. An epithet is generally a descriptive adjective used, not to give more information, but for ornament. "Alfred the Great." Such a figure may be said to compare the person or thing with an ideal.

Onomatopoeia. Onomatopœia is a rarely used figure by means of which the writer seeks words whose sounds imitate the sense. It is a comparison between sense and sound. It is especially useful in poetry. Milton speaks of the curfew bell as "swinging slow with sullen roar," and "the waters murmuring," and we unconsciously think of bells and murmuring waters. Poe's *Bells* is, of course, the most famous attempt at using this figure, because he makes the whole poem onomatopœic.

There is a growing tendency to reduce the number of figures by combining those that are quite similar and likely to be confused. This is especially true concerning Metonymy and Synecdoche. Metonymy means "a change of name." It is a figure by means of which a thing is referred to in terms of something else closely related to it or associated with it. It is not, however, a comparison. In that respect it differs from a metaphor. In Synecdoche a part is named for the whole, the whole for a part, etc. We consider both metonymy and synecdoche as one under the name of metonymy.

The many kinds of associations and relations between objects give rise to many varieties of metonymy, so that a further analysis of the figure becomes necessary. Hence we have:

(a.) The sign for the thing signified.

"The shot heard around the world."—*Concord Hymn:* EMERSON

"The sceptre shall not depart from Judah till Shiloh come."
—*Bible*

"If Jonson's learned sock be on."—*L'Allegro:* MILTON

(b.) Material for thing made from it.

"Silver and gold have I none."—*Bible*

"Born in the purple, born to joy and pleasance."—LONGFELLOW

(c.) Container for thing contained.

"The kettle boils."

"In his cups."

(d.) Cause for effect, and effect for cause.

"Sickness or sword shall cut thee off from thy strength."
—BEOWULF

"Gray hairs should be respected."

(e.) Author for works; maker for his product.

I have read Shakespeare and Dickens.

He has some fine Wedgewood.

(f.) Place of production for thing produced.

I like Brussels.

(g.) Abstract for concrete and reverse.

The pride of the town was there.

Garrick again appeared upon our stage.

(h.) The definite for the indefinite.

"Ten thousand fleets weep over thee in vain."
—*Childe Harold:* BYRON

"Ten thousand saw I at a glance."—*Daffodils:* WORDSWORTH

(i.) A part for the whole. (This is sometimes considered separately, as a distinct figure, and called "synecdoche.")

"Uneasy lies the head that wears a crown."
—*Henry IV:* SHAKESPEARE

Metonymy is a common and useful figure, as can be seen from the above analysis, in that it directs attention to some one important detail. It is picturesque. Sometimes it may be used to soften what would otherwise be too harsh, and it is a figure that is economical, for it makes one word serve where several would otherwise be required. The varieties given above might be easily increased, but enough have been mentioned to serve practical purposes and leave some for the inventive student to work out for himself.

There are also several figures of arrangement, or sentence structure, concerning which but little need be said.

Antithesis. Antithesis is a figure in which forceful contrasts are brought out by balanced sentence structure. It is useful where pointedness, brevity, and vigor are desired.

"Man proposes, God disposes."—Proverb

"Penny wise, pound foolish."—Proverb

"When I am weak, then am I strong."—*Bible*

Climax. Climax is a figure, usually contained in a periodic sentence, in which each word, phrase, or clause is more forceful than the one immediately preceding it. It illustrates the principle of development to full maturity. It is very effective if not overused.

"Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing
Can touch him further."—*Macbeth:* SHAKESPEARE

Anticlimax. Anticlimax, the opposite of climax, is useful in humorous writing because of the surprise it produces. It is considered an error in discourse unless purposely intended to produce a ridiculous effect. A Frenchman, on first seeing Niagara Falls, exclaimed, "Grand, magnifique, very fair!"

"And screams of horror rend th' affrighted skies.
Not louder shrieks to pitying Heaven are cast,
When husbands or when lap-dogs breathe their last."
—*Rape of the Lock:* POPE

Repetition. Repetition of the same word, where intended for emphasis or other rhetorical effect, is a figure of speech. Otherwise it is an error.

"Water, water everywhere,
Nor any drop to drink."
—*Ancient Mariner:* COLERIDGE

Parallelism. Parallelism is the repetition of the same idea in similar but slightly different language. It was a common device in Hebrew poetry.

"Thy kingdom is an everlasting kingdom, And thy dominion *endureth* throughout all generations."—Psalm cxlv.

Interrogation. Interrogation, or the *rhetorical question*, is not a real question. It does not ask for information. It emphasizes the idea expressed. It is generally the result of strong emotion breaking out in interrogatory form, and not waiting for an answer. It is very effective in poetry and in debate.

"Who by searching can find out God?"—JOB

"Now search the same records for the produce of revenue by imposition. Where is it?"—BURKE

Exclamation. Exclamation expresses sudden and strong emotion, surprise, or irony.

"My heart leaps up when I behold
A rainbow in the sky!"
—*Poems of Childhood:* WORDSWORTH

"Prophet," said I, "thing of evil! prophet still, if bird or devil!"
—*The Raven:* POE

"Was this the cottage and the safe abode
Thou told'st me of!"—*Comus:* MILTON

Alliteration. Alliteration was the chief characteristic of Old English poetry before end rhyme was introduced by the Normans. While not now so common, it is still used both in poetry and prose. It may be classed as a device for securing emphasis. Some rhetoricians call it a figure of speech. Alliteration consists of having a series of words begin with the same sounds or combination of sounds.

"Layamon fared far among the folk."—LAYAMON'S *Brut*

"Alone, alone, all, all alone,
Alone on a wide, wide sea."
—*Ancient Mariner:* COLERIDGE

"Elaine the fair, Elaine the lovable,
Elaine the lily maid of Astolat."
—*Lancelot and Elaine:* TENNYSON

Hyperbole. Hyperbole is a legitimate exaggeration for the sake of emphasis; not to mislead.

"Why, man, if the river were dry, I am able to fill it with tears; if the wind were down, I could drive the boat with my sighs."
—SHAKESPEARE

"Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red."
—*Macbeth:* SHAKESPEARE

Suggestions for review and practice in the use of figures of speech.

In one's reading it is well to be on the lookout for figures of speech as far as it can be done without interfering with other more important things. It should not be carried so far as to hinder one from getting the meaning of what he reads. Such practice should be looked upon merely as a study of models; too slavish imitation of other's use of figures always results in mechanical writing, always to be avoided. When, however, one cultivates his imagination and learns to observe comparisons which are readily suggested by the raw material he has to work upon, figures will suggest themselves and be natural. At first, to be sure, they may not seem natural and they may be few in number, but practice will soon improve matters.

For instance, if you wish to describe an automobile coming toward you at a rapid rate, at night, what more natural way could there be of making your impressions vivid than comparing it to some monster, like a dragon, whose fiery eyes glare at you through the darkness. But, if a simile does not suit you, all you have to do is to drop the formal comparison and use an implied comparison, or metaphor. Then you might say: "Speed as you will, fiery monster, you will never catch me, for I can dodge."

(What figures are illustrated in the above sentence besides the metaphor?)

Describe an automobile passing at a distance at night, using a different metaphor from the one above.

Describe a submarine boat, an aeroplane, an exploding sky-rocket, and a sunset, using such figures of speech as most naturally suggest themselves to you. Tell what figures you choose and the mental process by which you came to select them.

Do not be surprised if at first your results are somewhat fantastic. Overdoing the work is easily remedied. Select and use your best.

CHAPTER XII

COMPOSITION IN VERSE

Even in a book on prose composition, and rhetoric, it is necessary to study poetry. No form of literature so well repays study, because it is the impassioned expression of the deepest and the most sublime emotions man has ever had. Poetry is in a class by itself and should be studied for its own sake; but there are certain poetic qualities which prose shares with her nobler sister, and which make it worth while to study poetry for the enrichment of our prose. While it is unwise for the beginner to attempt to write what is called prose-poetry, he should know what it is and why it possesses a charm which is excelled by pure poetry alone.

Before attempting a definition of poetry let us notice some of its characteristics. It is only ignorance of these distinguishing characteristics that leads some to ask why people ever write poetry when prose would do just as well or better. As a matter of fact, some subjects cannot be at all adequately treated in prose, and many subjects which can be treated effectively in prose may be also far more adequately dealt with in verse.

The most obvious mark of poetry is that it is emotional; it expresses emotions and appeals, primarily, to the emotions. This fact alone reveals how different it is from prose which appeals primarily to the intel-

lect, and in terms which the intellect alone can comprehend. While we are intelligent beings and delight in being appealed to as such, we are also emotional, and our emotional susceptibilities crave their own proper delights and suffer unless the craving is satisfied. We feel before we think, and we feel more than we think and, moreover, our deepest thoughts are those which accord with our best emotions. So the emotional element in poetry makes a strong claim upon us, a claim we cannot ignore.

The second characteristic of poetry is that it appeals to the imagination, which is the picturing power whereby we see with our minds more than our eyes can see; whereby we hear with our minds more than we can with our ears. Poetry does not appeal to the unimaginative; it cannot; it seems foolish to them. But all children are more or less imaginative, and most mature people retain, though it may be dormant, enough poetic feeling and imagination to be developed into real poetic susceptibilities, the power to appreciate poetry. Unpoetic people are like Wordsworth's *Peter Bell* in the poem by that name, to whom "A primrose by the river's brim, a yellow primrose was to him, and it was nothing more"; while Wordsworth himself is as good an example of a poet as can be named, for he said:

> "To me the meanest flower that blows, can give
> Thoughts that do often lie too deep for tears."
> —*Ode on Immortality*

A recent writer on poetry has called it "the imaginative realization of things," and those words are most

expressive. The man of poetic temperament lives more intensely, more really, because he lives in a larger world in which he sees and feels much; in which everything talks to him in a language he can understand. So Shelley speaks to the skylark and makes the cloud tell its own story.

It is through the use of the imagination that poetry becomes so effective to all who are under the impulse of its power. Poetry abounds in pictures; in fact it largely consists in a picturesque naming of things, so that ever after the specific name given by the poet brings back to one who knows the language of poetry the picture that accompanied the original naming of it by the poet. There is a magic in the right word. Who, for instance, that has ever realized the full meaning of Poe's words, "The glory that was Greece, and the grandeur that was Rome," can ever hear those words without again coming, at least partially, under the spell which first moved him? Tennyson speaks of the "flower in a crannied wall," and ever afterward the word *crannied* reminds the reader of the exquisite naming of the poet in the first instance.

While we are studying prose composition, strange as it may seem, is one of the best times to consider some of the claims of poetry, for one can best avoid the error of being prosy by drinking often from the living springs of poetry. The best way to cure some too matter-of-fact boys of their persistent aversion for poetry—which often leads them to ask why poets did not say what they had to say in prose—is tactfully and gradually to

introduce them to poetry by reading good poetry to them until they feel inclined to read it for themselves. Nothing can so enrich one's vocabulary as the reading of good poetry; nothing can so quicken the imagination and develop the power to write briefly, picturesquely, and suggestively, as the study of poetry. It also tends to give that added charm which we call style, which is another name for that essential quality of rhetoric known as beauty or elegance. It is a good practice for all pupils to try their hand at writing poetry, even though their first efforts are far from satisfactory and though they destroy what they write. The most charming English essayist of to-day tells us that before he began to publish his prose works he wrote many hundreds of lines of poetry, just for practice, and then threw them away.

The only way to enjoy poetry is to read it aloud; such reading soon expels the delusion that it is harder to read than prose. Nevertheless, the only way fully to understand poetry is to learn at least some of its fundamental principles and to master the simpler problems of its technique.

Beginners often labor under the delusion that the most essential thing about poetry is its rhyme, and this is not strange when we recall that much of the so-called poetry upon which children are brought up—the nursery rhymes—possess no other qualification. The fact is that *rhythm* and not *rhyme* is the most fundamental quality of poetry, rhyme being only one of the decorative features. This error must, first of all, be eradicated

by showing the real values and the relative values of both rhythm and rhyme. In short, we must analyze poetry enough to see how a poem is made.

The first thing to notice about poetry is that it uses a meter, or measure, to secure rhythm. The language of poetry is measured language, differing from that of prose, which is unmeasured. The line, or verse, is the commonest unit of poetry.

A verse is a definite number of similarly stressed syllables grouped into poetic feet. It should never be used synonymously with *stanza*.

A poetic foot is a group of accented and unaccented syllables. In English poetry syllables are accented on account of their force, and in this respect our poetry differs from that of the Latin and Greek languages, in which the length of the syllables was alone taken into account, long vowels being accented and short ones being unaccented. The English method is less mechanical.

Poetic feet are named according to the number and arrangement of the accented and unaccented syllables.

The iambic foot consists of two syllables, of which the second is accented. The iambus is the most natural, and hence the most commonly used foot in English poetry. It is employed in most blank verse and in many other kinds of poetry. It gives a stately and dignified rhythmic motion to the verse.

While several methods are employed to designate poetic feet, the classic method of marking the syllables, the method of using musical symbols, and the method

of marking the accented syllable with the acute accent sign, we shall hereafter employ the latter, for it has the advantage of simplicity. The following line is made up of iambic feet:

"The cúr/few tólls/the knéll/of párt/ing dáy."

The trochaic foot is the reverse of the iambic, having the stressed syllable first. It gives a livelier motion to the verse. This is the foot employed in Longfellow's *Hiawatha*:

"Shoúld you/ásk me/whénce these/stóries?"

The dactyl consists of one accented syllable followed by two unaccented ones, or whose accent is but very slight. It imparts an easy, flowing rhythm, to the verse. It is used by Longfellow in the hexameter of *Evangeline*, but is not common in English poetry except in shorter lines, to vary the monotony of too many trochees.

Thís is the/fórest pri méval; the múrmuring pínes and the/hémlocks."

The anapæst consists of three syllables, the last of which is accented. The anapæst is frequently used in connection with iambic feet. The following line from Woodworth is mostly anapæstic:

"How déar to my heárt are the scénes of my chíld/hood."

This from Tennyson is wholly so:

"As he stánds on the heíghts/of his lífe/with a glímpse/of a heíght/that is hígher."

These four feet are the ones most commonly used in English poetry. The others are:

The spondee, consisting of two accented syllables.

The phyrric, consisting of two unaccented syllables.

The amphibrach, consisting of one stressed syllable preceded and followed by an unstressed syllable.

A choriambus, consisting of an accented syllable followed by two unaccented ones and ending with another accented one.

A pæon, consisting of an accented syllable followed by three unaccented ones.

The line, or verse, is named from the prevailing foot used in it, and from the number used; thus a line consisting of one iambic foot is called an *iambic monometer*; one of two iambic feet, an *iambic dimeter*; one of three, an *iambic trimeter*; one of four, an *iambic tetrameter*; one of five, an *iambic pentameter* (the commonest in English poetry); one of six, a *hexameter.*

Other lines are similarly named: *e.g.*, the trochaic tetrameter of *Hiawatha* and the dactyllic hexameter of *Evangeline.*

Variations in Rhythm. While seeking, in a scientific manner, to reduce the laws of poetry to a system, it must be remembered that poetry is, after all, an art subject to elastic treatment. A strict following of the rules would reduce poetry to a mechanism when its charm would be lost. Great poets are *big* enough to break the rules when occasion demands. This is especially necessary and desirable when uniformity of rhythm would not suit the thought, or the emotion, and a variation becomes the only way of escape.

Substituted Feet. When a sudden change of thought

or emotion necessitates a change in rhythm, the change is generally to another foot of a similarly placed accent: thus for an iambic foot the natural substitution is an anapæst; for a trochaic, a dactyl. In Lowell's *Vision of Sir Launfal,* where the regular foot is the iambic, the poet substitutes two anapæsts in the following line. The advantage is readily seen.

"And whát/is so ráre/as a dáy/in Júne!"

In reading such lines the anapæsts are given the same time that is given to the iambics.

When there is a very marked change in thought or emotion, a trochaic foot may be substituted for an iambic, or *vice versa*; and a dactyl for an anapæst and *vice versa.*

Catalectic, Acatalectic, and Hypercatalectic Lines. The commonest variations in rhythm are the omission or the addition of one or two syllables at the end of the lines. A *catalectic* line is one where there is an omission; an *acatalectic* line (meaning not catalectic) is a normal line without additions or omissions; a *hypercatalectic* line is one with additional feet. It should be noted that the syllables omitted or added are always unstressed syllables. This is the rule: trochaic and dactylic lines may omit unstressed syllables from the end of the line, while iambic and anapæstic lines may add one or two extra syllables at the end of the line. Unstressed syllables may also be omitted from other parts of the line, though this is less common. When omitted from the beginning of the line the change is

scarcely perceptible, but when an unstressed syllable is omitted from a foot in the midst of the line it is very noticeable and has the effect of strong emphasis upon the stressed syllables. Note Tennyson's

"Break, break, break."

Slurring and elision are technical words indicating two ways of suppressing syllables without actually omitting them. When a vowel within a word is slighted by being combined with the following vowel, it is said to be *slurred*; *e.g.*,

"Girt with omnipotence, with radiance crowned."

In the above line the word *radiance*, usually trisyllabic, is made dissyllabic by slurring. Otherwise it would make an anapæst, which is not wanted.

Whenever a vowel is suppressed at the end of a word it is called *elision*; *e.g.*,

"The applause of listening senates to command."

In the foregoing line the *e* of the first word is elided with the following *a*, and the *th* combined with the *a* to make one syllable.

It should be noted that such variations as we have mentioned are never made by great poets except where necessary, but where they are necessary the changes are most effective if skillfully handled.

Rhythm is the chief essential of poetry viewed from the technical side. Lines having rhythm, however, are not necessarily poetry. They may lack other essentials. Such lines are sometimes called *verse*.

Rhythm in a line is discovered and classified by means of scansion, which may be defined as a technical reading of poetry in such a way as to indicate its rhythm and meter. Oral scansion is accomplished by giving proper voice stress to the accented syllables while barely sounding the unstressed syllables. Written scansion is indicated by marking the syllables, as in the illustrations given under the heading "poetic feet."

Rests or Caesural Pauses. In verse, as in music, there are rests, called *cæsura*, used to give variety, and to prevent the rhythm from becoming mechanical and monotonous. The cæsural pause may occur almost anywhere in the verse and between feet or in the middle of a foot. Its location is usually determined by the sense, as in the following line:

"This is the forest primeval. The murmuring pines and the hemlocks."

where it occurs at the natural pause, the end of the sentence. Sometimes the pause may take the place of syllables, as in Tennyson's line,

"Break, break, break,"

where the rest is absolutely essential.

There are also certain kinds of verse decoration, which, while not essential, often add much to the charm of poetry. Beginners, as has been said, are often misled into thinking rhyme, for instance, the chief essential and most distinguishing characteristic of poetry. This is wholly wrong. It is merely a decorative feature and

is not used at all in one of the principal forms, blank verse.

Alliteration is a repetition of sounds at the beginning of syllables. It was common in Anglo-Saxon poetry, and one of its chief characteristics, *e.g.:*

"A fair field full of folk."

"In a somer seson when soft was the sonne."
—*Piers Plowman:* LANGLANDE

Rhyme is a similarity of sounds of syllables similarly placed in a poem.

Ordinarily the rhyming words are only at the ends of the lines, but occasionally they are in the same lines; as, for example, in "The splendor *falls* on castle *walls*"; "Once upon a midnight *dreary*, while I pondered, weak and *weary*." The latter is called mid-line rhyme.

The end-line rhyme consists in having the last words, or syllables, of lines that are adjacent or near each other, rhyme. When two adjacent lines thus rhyme we have the rhymed couplet, so common in Pope and the classical school.

"Honor and shame from no condition *rise*,
Act well thy part, there all the honor *lies*."

Other arrangements of rhyming lines give rise to the various stanzaic structures. The simplest stanza is that most commonly used in the ballad where the first line rhymes with the third and the second with the fourth.

"Around in sympathetic mirth
Its tricks the kittle tries;
The cricket chirrups in the hearth;
The crackling faggot flies."
—*The Hermit,* stanza 14: GOLDSMITH

In the old ballads, however, only the second and fourth lines were made to rhyme.

"High upon Highlands,
and low upon Tay,
Bonnie George Campbell
rade out on a day."

Coleridge followed the same old ballad style in his *Ancient Mariner.*

"He went like one that hath been stunned,
And is of sense forlorn:
A sadder and a wiser man,
He rose the morrow morn."

A very different and most pleasing effect is secured by Tennyson in his *In Memoriam,* by using a four-line stanza and making the first line rhyme with the fourth and the second with the third.

"Ring out, wild bells, to the wide sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die."

While, as will be seen when studying the stanza, there are several well-established rhyme schemes which give individuality to the stanzas, any poet may, like Tennyson, adopt an original rhyme scheme of his own and, perhaps, invent a new stanza. In fact, it is only in this way that the later poets may show their originality, except in combining long and short lines to suit their purpose.

While rhyme is not essential to poetry, it is most valuable, when skillfully used, in adding to the attrac-

tiveness and the musical effect of poetry, especially lyric poetry. It increases the emotional effect; the recurrence of similar sounds sometimes has an effect which could be produced in no other way. For instance, Tennyson, in *In Memoriam*, where the fourth line echoes the sound of the first line, it produces an emotional stress which, when carried on through hundreds of stanzas, gives that poem a power which is remarkable.

The kinds of rhyme are as follows: masculine, or single, where the syllables that rhyme are the last in each line.

"Blessings on thee, little *man*,
Barefoot boy, with cheek of *tan*."

Feminine, or double, rhyme is where the last two syllables rhyme.

"The skies they were ashen and *sober;*
The leaves they were crisped and sere,
The leaves they were withering and sere;
It was night in the lonesome *October*
Of my most memorial year."

There is also triple rhyme, in the use of which Byron and Browning are masters, but it is used mostly for humorous effect. Lowell, also, employs it in his *Fable for Critics*. Double, or feminine, rhyme is sometimes used in the same humorous way.

"But—oh! ye lords of ladies intellectual,
Inform us truly, have they not hen-pecked-you all?"
—*Don Juan:* BYRON

"The Soldier in breastplate and helmet
Stood frowningly—hail fellow well met—"
—*Pacchiarotto:* BROWNING

"Unqualified merits, I'll grant, if you choose, he has 'em;
But he lacks the one merit of kindling enthusiasm."
—*Fable for Critics:* LOWELL

Concerning quadruple and other multiple rhymes nothing need be said; they are literary curiosities found only in the poetry of the East.

The rules for rhyming are:

1. The rhyming syllable must be the accented one.
2. The consonants preceding the final vowel must be different in the rhyming words.
3. If consonant sounds follow the rhymed vowel, they should be identical.

It should be noted, however, that perfect rhymes are not considered absolutely essential in our language. Vowel sounds that are not the same, but only similar, are allowed.

Identical Rhyme. The rhyming of the same word or of words that sound the same though different in meaning, is not allowable in modern poetry. Chaucer, nevertheless, used it.

The extent to which rhyme is employed, as well as the pleasurable effect it produces, shows the value it has in our poetry. The caution necessary is to avoid using rhyme too much for its own sake, or where a rhyming word does not make sense. When mere jingles and doggeral result, rhyme should be avoided.

The Stanza. While rhyme is important as a means of securing tone color, its most important function lies in the fact that it is the *organizer of the stanza.* Since the introduction into England of both rhyme and the

stanza, under Latin and French influences, they have been inseparable.

As the foot is the smallest unit of verse measure, the stanza is the longest. (The synonym for stanza, *strophe*, meaning a turning, is significant.) Except in the ode, where variety is allowed, all the stanzas in any poem must be identical in form.

A stanza is a group of two or more consecutive verses bound together by end rhymes. The fundamental matters to be determined are: the length of the lines, which need not be the same throughout, the number of lines, and the rhyme scheme.

The kinds of stanza are unlimited, but the more important established forms are:

1. The *couplet*, which is a stanza of two lines, or verses, which usually, though not always, rhyme.

> "Softly sweet in Lydian measures,
> Soon he soothed his soul to pleasures."—DRYDEN

> "Truth crushed to earth shall rise again;
> The eternal years of God are hers."—BRYANT

Strictly speaking, a stanza cannot consist of less then three lines, and many writers do not treat the couplet as a stanza at all, but as a part of long stanzas. So, if preferred, the couplet may be defined as two rhymed lines of the same metrical structure.

The commonest form of the couplet is the heroic, or decasyllabic, consisting of two iambic pentameter lines. It was in common, almost universal, use from Ben Jonson to Samuel Johnson. The tendency to misuse it

and make it mechanical and monotonous was one of the causes which led to the great reaction culminating in the romantic revival under Wordsworth.

2. The *tercet*, or triplet, is a three-line stanza. This stanza is not now much used in English poetry, except in combinations. All three lines may rhyme, or two of them.

"Like the swell of some sweet tune,
Morning rises into noon,
May glides onward into June."
—*Maidenhood:* LONGFELLOW

"The true has no value beyond the sham;
As well the counter as coin, I submit,
When your table's a hat, and your prize, a dram."
—*The Statue and the Bust:* BROWNING

The *terza rima*, so characteristic of *The Divine Comedy*, is most difficult in English verse, and has been but little tried. Something like it is Shelley's *Ode to the West Wind*, in which each tercet is united by the rhyme scheme with the preceding one.

3. The *quatrain*, or four-line stanza, is very common, perhaps the most common of all stanzas. The regular quatrain is the familiar ballad stanza (verses one and three being iambic tetrameters, and verses two and four being iambic trimeters) where the regular rhyme scheme is that verses one and three generally rhyme and verses two and four always do. The omission of the rhyme in the third line probably indicates that the ballad stanza was once regarded as consisting of two long lines instead of four short ones.

"Ye flowery banks o' bonnie Doon,
How can ye blume sae fair!
How can ye chant, ye little birds,
And I sae fu' o' care!"

—*Ye Flowery Banks:* BURNS

The above is also called *common meter.*

When a quatrain consists of four iambic pentameters rhyming alternately, it is called the *elegiac,* or the *heroic stanza, e.g.,* Gray's *Elegy.*

"The boast of heraldry, the pomp of pow'r,
And all that beauty, all that wealth e'er gave,
Await alike th' inevitable hour:
The paths of glory lead but to the grave."

A quatrain of four iambic tetrameters is called *long meter.*

A quatrain of four iambic trimeters, with an additional foot added to the third line, makes the stanza known as *short meter.*

Common, long, and short-meter stanzas are much used in sacred hymns.

Tennyson's original use of the quatrain, four iambic tetrameters, in which the first rhymes with the fourth and the second with the third, has given the name Tennysonian to that stanza. (See page 478.)

4. The five-line stanza is common in English poetry and has been used by Burns, Wordsworth, Shelley, and many others. Much originality, however, has been shown as to the length of the lines and the rhyme schemes. Study and compare them.

"Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art."
—*To a Skylark:* SHELLEY

5. The six-line stanza is equally common, and appears with many variations. It is seen frequently in sacred poetry and is much used by Mrs. Browning, Burns, Byron, Kipling, and others. It is often the union of three couplets; sometimes of two tercets.

"And if I should live to be
The last leaf upon the tree
In the spring,
Let them smile, as I do now,
At the old forsaken bough
Where I cling."
—*The Last Leaf:* O. W. HOLMES

"O wad some Power the giftie gie us
To see oursels as ithers see us!
It wad frae monie a blunder free us,
An' foolish notion;
What airs in dress an' gait wad lea'e us,
An' ev'n devotion!"—*To a Louse:* BURNS

6. The seven-line stanza is also known as the *Chaucerian stanza*, because used by Chaucer, and as *Rime Royal*, because it was once thought King James used it. It is more likely, however, that the name was of French origin. This stanza was Chaucer's great contribution to the form of English verse, for he wrote some fourteen thousand lines in it. The verse is iambic pentameter. The first four lines form an ordinary quatrain, the fifth rhymes with the last of the quatrain, while the last two form a couplet.

7. The eight-line stanza, *Ottava Rima*, consists of iambic pentameter verses, of which the first six rhyme alternately and the last two form a couplet. Byron used this stanza in *Don Juan*. The structure is pleasing. This stanza is also common in sacred poetry, where different lines are used, such as fit the subject.

8. The *Spenserian* stanza consists of nine lines, eight of which are iambic pentameters. The ninth line is iambic hexameter, called also *Alexandrine*. This stanza was invented by Edmund Spenser and first used by him in *The Faerie Queene*. There are two regular quatrains connected by the last line of the first and the first line of the last rhyming, while the eighth and ninth lines also rhyme. The rhyme scheme is *a b a b b c b c c*. Besides in the *Faerie Queene* this stanza is used by Burns in *The Cotter's Saturday Night*, by Byron in *The Childe Harold*, by Keats in *The Eve of St. Agnes*, and by others. Modern poets sometimes take liberties with it and often destroy its original beauty and power.

"A Gentle Knight was pricking on the plaine
Ycladd in mighty arms and silver shield,
Wherein old dints of deepe woulds did remaine,
The cruel marks of many a bloody fielde;
Yet arms till that time did he never wield.
His angry steed did chide his foaming bitt,
As much disdayning to the curb to yield:
Full jolly knight he seemd, and fair did sitt,
As one for knightly giusts and fierce encounters fitt."

—*Faerie Queene:* EDMUND SPENSER

9. *The Sonnet.* While really a complete poem and not a stanza, it seems well to speak of the sonnet here.

It is a poem of fourteen iambic verses. The Petrarchian, or Italian, sonnet, is the regular form which most English poets have followed. Shakespeare and a few others have modified the Italian form enough to give rise to what is known as the English sonnet. The greatest of the English writers of sonnets was Wordsworth, who followed, in the main, the Italian style. Rossetti and Mrs. Browning wrote several excellent ones, but they took great liberties.

The regular Italian sonnet consists of an octave and a sestet; the octave always consists of two quatrains, while the sestet usually consists of two tercets. The rhyme scheme is, for the octave, *a b b a a b b a*, and for the sestet, usually, *c d e c d e* or *c d c d c d*.

The chief characteristic of the Shakesperian sonnet is that it is made up of three quatrains and a couplet, rhyming as follows: *a b a b c d c d e f e f g g*.

An Italian sonnet:

"Scorn not the Sonnet; Critic, you have frowned,
Mindless of its just honors; with this key
Shakespeare unlocked his heart; the melody
Of this small lute gave ease to Petrarch's wound;
A thousand times this pipe did Tasso sound;
With it Cameons soothed an exile's grief;
The Sonnet glittered a gay myrtle leaf
Amid the cypress with which Dante crowned
His visionary brow: a glow-worm lamp,
It cheered mild Spenser, called from Faeryland
To struggle through dark ways; and, when a damp
Fell round the path of Milton, in his hand
The Thing became a trumpet; whence he blew
Soul-animating strains—alas, too few!"

—*Scorn Not the Sonnet:* WORDSWORTH

"When, in disgrace with fortune and men's eyes,
I all alone beweep my outcast state.
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate;
Wishing me like to one more rich in hope,
Featured like him, like him with friends possest,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself at most despising,
Haply I think on thee—and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That I scorn to change my state with kings."

—*Sonnet 29:* SHAKESPEARE

KINDS OF POETRY

There are three kinds of poetry: Epic, Lyric, and Dramatic.

Epic Poetry. Epic poetry is always narrative. It is elevated in thought, centering around some one great hero, often of superhuman proportions, and hence is often called heroic poetry. It is serious in thought and is always expressed in suitable language. It is very difficult to produce, and but few poets have had sufficient power and imagination to rise to epic heights. Consequently the world's great epics are few: Homer's *Iliad* and *The Odssey*; Virgil's *Æneid*; Dante's *Divine Comedy*; Milton's *Paradise Lost*; *Beowulf*, Alfred Noyes' *Drake*, comprise about all worthy the name.

There are, however, other and lesser forms of narrative poetry which share some of the elements of the epic: such metrical romances as Scott's *Marmion* and *The Lady of the Lake*; Tennyson's *Idylls of the King*,

sometimes less accurately called an epic; and Spenser's *Faerie Queene*; such metrical chronicles as Layamon's *Brut*; such metrical tales as *Tales of a Wayside Inn*, *Tam o' Shanter*, and *Enoch Arden*; and such ballads as the old ones which grew up from folklore, *Robin Hood* and *Chevy Chase*, together with *made* ballads like Coleridge's *Ancient Mariner* and Tennyson's *Maud*. Under this classification may also be put the pastoral, of which Goldsmith's *Deserted Village* and *Thompson's Seasons* are examples, together with the idyll, which is a short pastoral, but usually more polished in form, more descriptive, and more highly emotional. *Evangeline* and *The Idylls of the King* are illustrations of this class.

Lyric Poetry. Lyric poetry is highly emotional and usually subjective, expressing all phases of passion from the most ecstatic joy to the bitterest sorrow, all that is noble and all that is base in human feelings. Originally this kind of poetry was meant to be sung to the accompaniment of the lyre, but the term is now applied to all brief emotional poetry without reference to singing qualities. Lyric poetry must be concise and highly imaginative. Its appeal is most intense. It is the most poetic of all poetry. If one likes lyric poetry he has poetic susceptibilities and will probably learn to like all poetry. Lyric poetry finds one's soul if anything does.

The sonnet, meaning "a little song," is the highest type of the lyric poem, and at its best represents the summit of poetic attainment. (See the sonnets quoted above.)

The song, which may be sacred or secular, is a short lyric in an easy measure, so that it may be sung. Sacred songs are emotional expressions of deep religious feeling, such as *Nearer, my God, to Thee* and *Lead, Kindly Light*. Secular songs are patriotic, sentimental, convivial, comic.

The ode is much more elaborate and varied in structure than the song, and rises to great heights in expressing the poet's enthusiasm. It is not intended to be sung. In it a poet exhausts all the powers of language to voice his best emotions and thoughts, and leaves us with the feeling that much that he would have expressed has "broken through language and escaped." Odes are always exalted in thought.

Some of the best in our language are Wordsworth's *Ode on Immortality*; Keats's *Ode to a Grecian Urn*; Shelley's *To a Skylark* and *The Cloud*; Lowell's *Commemoration Ode*; and Henry van Dyke's *Ode to Music.*

"Then sing, ye Birds, sing, sing a joyous song!
And let the young Lambs bound
As to the tabor's sound!
We in thought will join your throng,
Ye that pipe and ye that play,
Ye that through your hearts to-day
Feel the gladness of the May!
What though the radiance which was once so bright
Be now forever taken from my sight,
Though nothing can bring back the hour
Of splendor in the grass, of glory in the flower;
We will grieve not, rather find
Strength in what remains behind;
In the primal sympathy
Which having been must ever be;
In the soothing thoughts that spring

Out of human suffering
In the faith that looks through death,
In the years that bring the philosophic mind."
—(Last Stanza) *Ode to Immortality:* WORDSWORTH

The elegy, or mournful ode, is a lyric poem expressing sorrow, but it is usually also accompanied by meditative reflection by means of which a way of escape into realms of hope of coming victory is offered. Some elegies are veiled in pastoral form for euphemistic effect, such as Milton's *Lycidas*; Arnold's *Thyrsis*; Emerson's *Threnody*.

Besides these, some of the best elegies are Shelley's *Adonais* on the death of Keats, Gray's *Elegy Written in a Country Churchyard*, and Tennyson's *In Memoriam*, which is much more than an elegy.

The simple lyric may serve as a designation of those numerous lyrics which are not comprised under the sub-titles—sonnets, songs, odes, and elegies. By simple lyrics we mean those outbursts of emotion, in choice poetic forms, which are so common, such as Wordsworth's *Daffodils* and his *My Heart Leaps Up When I Behold*, Burns's *To a Mouse* and *To a Mountain Daisy*, Milton's *L'Allegro*, etc.

Dramatic Poetry. Dramatic poetry is that in which action and emotion are represented in dialogue and *business*, instead of being merely related. It is the most comprehensive form of poetry and in it the greatest masters have produced the best of all literary achievements, the Greek tragedies, and the plays of Shakespeare.

Though the drama deals with the past, it represents that past in the present; though it tells a story, the narrative is subordinated to action, which reproduces the story so that it may be seen; though a story is represented in action by an author, the author is not manifest; he speaks only through others, the characters whom he creates to live out the story. Dialogue, only incidental in the epic, is here absolutely essential.

> "All the world's a stage,
> And all the men and women
> Merely players,"

said Shakespeare, who also made a character say that the actors "hold the mirror up to nature."

Briefly, a drama is that literary form in which a story is told by essential characters who so speak and so act in a series of changing situations, arranged so as to develop a plot, that the story moves logically and irresistibly to a final representation of the action in the *dénouement* which reveals the consequences of all that has gone before. A drama must be characterized by unity of action, so that the main purpose is never long lost from view. All minor matters must be so subordinated to the controlling purpose as to aid and not hinder the final working out of that supreme purpose.

Most dramas are intended for action upon a stage, before an audience which sees as well as hears. The word *theater* suggests an audience of spectators more than listeners. Action is seen while the words are heard. The power of a drama lies in the fact that it makes a

double appeal. Every true play must be capable of being acted before an audience.

Since the drama is "imitated human action," it employs scenery and costumes as well as many other contrivances to help create the illusion of real human life being lived before the audience.

The chief forms of the drama are:

1. *Tragedy*, the highest form of dramatic art. Tragedy deals with weighty themes, often ethical, is always serious, and represents a passionate struggle of a mortal against fate expressed in human or in divine laws. The conflict may be with external or with internal forces; it may take the form of combating one's environment or of overcoming his baser nature. Tragedy may be defined as **a testing of the human soul, a testing which may or may not be accompanied by the death of the body or of the soul or of both.** Hence it is wrong to assume that a tragedy is necessarily bloody. The death of the hero is not essential. It often does result because the struggle is too great for human power to endure; but it should be remembered that if the soul stands the test there is a higher victory. All martyrs to great causes win a high spiritual victory by their sacrifice, and hence are successful in the best sense, even though they die physically. This important truth about tragedy must be heeded if one would fully appreciate this great form of art and not turn from it because it is serious and sad. He who understands the great tragedies of literature will the better know how to stand his own great tests. To illustrate: In Sophocles' *Antigone*,

Antigone suffers death because she is true to her profoundest religious views. Condemned by the laws of the state, she dies; but her very death proves her spiritual victory. She lives in the highest sense. Job, in the great tragedy bearing his name, suffers the greatest possible testing. He loses his property, his children, his friends; he suffers the most excruciating pain from loathesome disease; he is tempted even to curse God; but he holds true to his conscientious principles. He stands the test, and within the scope of the play continues to live physically and spiritually. In the case of Macbeth the testing is no greater, but the power of resistance is wanting. Macbeth dies both spiritually and physically and, moreover, it should be noted that he dies to his higher nature first and after that he finds "nothing serious in mortality."

The world's greatest tragedies are those of the great Greeks, Sophocles, Æschylus, and Euripides; and among Shakespeare's plays, *Hamlet, Lear, Othello, Macbeth,* and *Julius Cæsar.*

2. *Comedy.* Comedy represents life in its less serious aspects, and deals with its humors, its accidents, pleasantries, and follies. It does not involve a testing of the soul and is not, of necessity, ethical, though it often does contain a moral element. While inferior to tragedy, it is essential in order fully to portray human life. Comedy does not deal with victims of circumstances, mere puppets, but with real human beings. Though often humorous, it is not frivolous. It ends happily, for there is no reason for its ending in any other way. It

employs ridicule and satire. The ending cannot be foreseen, as in the case of tragedy; it comes as a pleasant surprise. Though some of the great Shakespearian comedies are in verse, other comedy writers commonly employ prose, since it is nearer the daily life represented. The best poetic comedies are Shakespeare's *As You Like It*, *Twelfth Night*, and *The Merchant of Venice*. The latter is sometimes called tragi-comedy, since it approaches tragedy in some parts.

3. *The Mask.* The mask differed from the regular drama in being more simple in plot, in depending upon music and dancing and elaborate scenic effects, and in employing supernatural characters. It was often like the morality plays in being allegorical and didactic. It was also pastoral in form and romantic. The greatest English mask is Milton's *Comus*.

4. *Grand Opera.* In grand opera we have great tragedy arranged for singing. The best of tragedy and the best of music are joined in the works of Wagner.

5. *Comic opera* is of no literary value, since the music so overshadows the words.

Two other forms of drama are briefly described here, though they rarely are written in poetic form.

6. *Farce.* In farce the effects are *broad*, involving greatly exaggerated situations where the characters are mere victims of circumstances and have no power of rising above them. Shakespeare's *Comedy of Errors* is not a comedy, but a farce.

7. *Melodrama.* Originally, melodrama contained much music and was partly sung; to-day it abounds

in highly romantic and exaggerated situations and overemphasizes the pathetic and the comic elements. The characters lack gradation; are wholly good or wholly bad. Good melodrama, however, is not to be despised. Owing to the necessity for too great compression, dramatizations of novels are usually melodramas, *e.g.*, *Uncle Tom's Cabin* and *St. Elmo.*

Didactic Poetry. As the name implies, the aim of this kind of poetry is to instruct. Some say it should not be classed as poetry at all. While it is not the highest form it is an important one. The literary world could not afford to leave it out. Didactic poetry is also called philosophical, reflective, meditative, and moral. It has been used by many great poets. It is written in strict metrical form. The best illustrations are: Pope's *Essay on Criticism*, Pope's *Essay on Man*, and Pope's *Moral Essays and Epistles*; Wordsworth's *Prelude.* Closely connected with this class of poetry, mention should be made of satirical and controversial verse, such as Dryden's *Hind and Panther*, Pope's *Dunciad*, and Lowell's *Fable for Critics.*

The best way to study poetry is to begin by reading it until one acquires a taste for it and some power of appreciation; then he will be anxious to know the technique of poetry and find the study of prosody far from burdensome and a means of further appreciation, while the mastery of diction, in the use of figures of speech, and condensation, will all prove their value and will help in prose composition.

CHAPTER XIII

THE FINISHED PRODUCT—LITERATURE

The finished product of effective expression comprises, at its best, what is known as literature. We shall not here attempt any discussion concerning the exact nature of literature, for it is one of those words whose denotation and connotation are so large that a wholly satisfactory definition is impossible. There are three things, however, that we may mention as essential characteristics of all literature which is genuine and worthy of the name: the content must be worthy; it must be so treated as to be interesting and hence make a definite appeal to the reader; and it must possess a certain charm of style due to the personal touch of the writer. Literature consists of the best of the finished products of the writers of all the ages; those writings which, because of their fitness, have survived until the present. In this brief chapter our purpose is to show the relation of the finished product of all the ages, or literature, to the process of making that product. Or, more briefly, to show the bearing literature and composition have upon each other.

The student may naturally say, "You do not expect me to produce literature, do you? I have no ambition to write literature; I want simply to learn to write well enough to satisfy my ordinary demands." We fully

understand that attitude, and for that reason believe we are ready to show that it is fundamentally wrong. We are well aware that the distinction of producing literature is an honor which but few attain; but we are equally sure that a somewhat intimate knowledge of literature in most of its forms is a requisite for all who would write well enough to satisfy the demands of even moderate attainments in education and culture. Literacy embraces a knowledge of letters, or what the French call *belles lettres*, and that can mean nothing else than an appreciation of literature.

The following paragraph from a pamphlet on *The Teaching of English in Secondary Schools*, issued by the London Board of Education, puts the case strongly in favor of literature as an aid in composition:

> "The instruction in English in a secondary school aims at training the mind to appreciate English literature, and at cultivating the power of using the English language in speech and writing. *These objects are equally important and each implies the other.* Without training in the use of language literature cannot be properly understood or properly appreciated. *Without the study of literature there can be no mastery over language*; it will not only be loose, incorrect, and awkward, but it will also be insufficient for the demands of life. The want of mastery over language, resulting from the absence of training in expression, is among the most serious drawbacks with which those who are engaged in scientific pursuits or practical occupations have to contend, and which ham-

> per them even in the very subjects in which they are most interested and most proficient. *Literature supplies the enlarged vocabulary, which is the mechanism of the enlarged thought, and for want of which people fall helplessly back upon slang, the base coin of the language.* Pure English is not merely an accomplishment, but an index to and a formative influence over character."—W. N. Bruce,
>
> Principal Assistant Secretary,
> Board of Education, London, England

Since literature furnishes the models for the student to appreciate and, in a measure, to imitate, while he is learning to make his own finished product, the question arises, "How can one get the most help from literature?" Again the answer is simple: "Real knowledge and appreciation of literature come only from first-hand study of the works of the great writers." The real teachers of literature are the great writers themselves. In the chapter on "Diction" we have shown how true Stevenson found this. What helped Stevenson will help anyone else. From the masters alone can we learn method; the only way to learn from them is to read them, study them, let them master us.

Here again we have the best of authority in a bulletin of the *United States Bureau of Education*. Concerning the ends to be attained by means of teaching literature, it says:

> 1. "The literature lesson should broaden, deepen, and enrich the imaginative and emotional life of the student. Literature is primarily a revelation and interpretation of life;

it pictures from century to century the growth of the human spirit. It should be the constant aim of the English teacher to lead pupils so to read that they may find their own lives imaged in this larger life, and attain slowly, from a clearer appreciation of human nature, a deeper and truer understanding of themselves.

2. "The study of literature should arouse in the minds of pupils an admiration for great personalities, both of authors and characters in literature. No man is higher than his ideals. Human beings grow unconsciously in the direction of that which they admire. . . . The literature lesson must furnish the material out of which may be created worthy and lasting ideals of life and conduct.

3. "The literature lesson should raise the plane of enjoyment in reading to progressively higher levels. Reading is still the chief recreation of many people. It should be the aim of the English teacher to make it an unfailing source of joy in the lives of all. To make it yield the greatest pleasure will involve the consideration of literature not only as to its content as a statement of facts and ideas, but as an art. . . .

4. "In order that the reading habit may yield the pleasure and joy of which it is capable, the English lesson should give to the student such knowledge of the scope and content of literature as will leave him with a sense of abundance of interesting material and a trained ability and desire to find for himself such intellectual and spiritual food as he may need for his growth and his pleasure."

Another question that may be asked is, "Must we study the classics, or will modern literature suffice?" We answer, "Read both." He who omits the classics entirely simply does not know literature. The classics represent the heights of literature and of life. Without them there can be no raising of the standards of literary taste. Through them one learns to enjoy the things that he thought were beyond him; through them alone can one enter into the richest realm of literature and appreciate life at its best. So at least a few of the classics should be studied carefully.

But that does not mean that one should confine himself to the older classics. The best of the present-day writings are classics in the making, and well worthy of the attention of all students. Moreover, the best of the books of the present reflect the life of our own day and so make a more direct appeal. Any literature, old or new, that was worth writing, is worth reading. Some must be read by all who would know life well enough and have their imagination sufficiently quickened to be in a position to write with ease and produce something capable of arousing another's interest. Thus the finished product of others may help us make our finished products more than perfunctory exercises, make them the fullest expressions of our own lives as they grow richer and better.

Emerson said:

> "That book is good
> Which puts me in a working mood;
> Unless to thought is added will
> Apollo is an imbecile."

And all who have read the best literature know how true the statement is. The best literature inspires, makes people want to do something, puts them in the mood for it, puts the will behind the thought. The study of the finished product, then, gives us facts, the method of the masters, and inspiration. He who is unfamiliar with literature does not know life. He who would know life at its best must learn from experience and from literature. Experience and literature together give the broad view and the intimate view so essential to real culture. Experience brings the necessary touch of realism; literature adds the equally essential spirit of idealism. Together they enrich life and make it *so interesting as to demand expression.* They impress us, and impression, as we have seen, is the necessary prerequisite for expression, the first great preparatory step.

Since *composition is the process whereby the raw material of thoughts and emotions is made into the finished product of effective expression,* since life demands expression in proportion to the number and quality of its thoughts and to the intensity of its emotions, and since literature comprises the best finished product of all who have expressed themselves, their thoughts, and their aspirations, through all the ages, we can do no better than work under the spell of "so great a crowd of witnesses," feeling their inspiration and profiting by their methods. We may profit by their failures and refuse to imitate them; we may profit by their successes and decline to be satisfied with our own efforts

until they approach the finished product of the ages—literature.

There is but one way for us to profit by the literature of the past, and that is to learn it by actually reading it. It will not suffice to know about it. Histories of literature are excellent in so far as they inform us concerning the story of the development of literature from the most primitive choral chants, telling of the great movements of men and their books. But histories of literature, unless elaborately illustrated, serve only to introduce us to the makers of literature; they furnish us with a catalogue knowledge and little more. They are a good first step, but only a first step.

We must know literature itself and know it intimately. The more we know about the writers and the historical backgrounds, the better. But it is the intimate, first-hand experience of literature itself that counts. What and how shall we read?

To some reading is burdensome; to others it is one of the chief joys of life. If one reads as he should and what he should, reading will not long continue to be a task. The reason it is a task to so many is that they go at it as a task. They look upon it as putting oneself in a position to be preached at or lectured. If, on the other hand, one makes up his mind to enjoy his reading, he will enjoy it if he keeps at it long enough. It is when we read for the pleasure of reading that we get the most benefit from it. Reading, like work, is profitable in proportion as it is enjoyable.

There are, as Dr. Richard Burton has pointed out,

two kinds of pleasure to be derived from reading. The first is the pleasure of discovery and of adventure. This comes to the beginner. There is a remarkable fascination about it. It lures him on into new worlds and reveals to him new peoples and new conditions. He learns and he enjoys the process. This kind of pleasure is good; but, after all, it is somewhat juvenile. It cannot last. There is a possibility of its leading to satiety. Then one is tempted to give up reading.

The second kind of pleasure of reading is that of rediscovery. This is the better kind. There is no danger of satiety here. This kind takes one into the higher forms of literature, where he comes under the influence of the master minds. The pleasure of rediscovery surpasses that of discovery as that of meeting an old and tried friend is greater than making a new acquaintance. The more one reads of real literature the more he finds allusions to what he has read before; the more he sees that the great conceptions of life are the common property of all thinkers, and he will find a new pleasure in seeing how different writers express them. Different interpretations and applications of the classic stories of mythology will always come with a new charm. He will enjoy the cross currents of literature, revealing the mutual interdependence of writers. He will discover that the domain of literature, and the domain of expression, is boundless. He will find that he has gradually been acquiring a literary taste which, while it is exacting in its demands, at the same time points the way to satisfy the demands.

There can be no over-satisfaction for such a reader. Life is too short to enable him to explore all the labyrinths in so rich a paradise.

Begin, then, with being temporarily satisfied with the primal joy of discovery; continue your reading until you have tasted the higher joy which has perennial power to lead you on and on to the heights of life "with a glimpse of a height that is higher." Then you will know and appreciate literature. Then you will have a new and a stronger motive to seek and to find satisfaction in making out of your thoughts and emotions finished products of effective expression; you will have proved that you cannot do your best until you have learned to bring literature to your aid in composition.

We have little faith in the value of lists of the "hundred best books," "five-foot shelves," and "pigskin libraries." There is no such thing as the hundred best books for everybody. What we purpose to do is simply to offer a few suggestions, with the hope that they guide those who follow them to choose for themselves and to specialize, if they so desire, as they plan for the reading of a lifetime.

The kinds of literature are four, all of which should be at least partially known before one narrows his reading down to any one class—history (including biography), poetry, the essay, and fiction.

1. *History and Biography.* The least history with which one can hope to understand the allusions in other literature, includes: a general history of the ancient world, a continental history, a history of England, and

an adequate history of America. The latter, to be really adequate, should include the works of Parkman, Prescott, John Fiske, Woodrow Wilson, and James Ford Rhodes. For good measure read the lives of the American statesmen.

Biography indirectly gives, as a by-product, much historical information, but its chief value lies in its intimate knowledge of the men who have helped shape the world's history and events, who have made literature and reproduced life. Boswell's *Life of Johnson* is generally considered one of the greatest biographies. Every one should read it not only to appreciate the great literary dictator, but to appreciate the spirit of the eighteenth century. Then read generously from that great series, the *English Men of Letters*, and other similar series. Biography is most satisfying and it creates an appetite for greater literature. It and history prepare the way for appreciating literature.

2. *Poetry.* Poetry registers the high-water mark of literature. It records the best thoughts in the best form. It touches the heart and appeals to the emotions as no other form of literature can. It supplies a human need that nothing else can satisfy. It is the most inspiring form. It makes the supreme appeal to the imagination. And yet it is the literature that many think they can ignore. But, as we have shown in the chapter on the "Composition in Verse," it is the most fruitful form of expression to study as a preparation for writing. Hence these suggestions:

Wordsworth tells what poetry is to him, and his

poems are the proof that the unseen world of the imagination is real to those who "see into the life of things." Consequently he is a good poet through whom to learn to appreciate poetry. Read his *Lines Written a Few Miles Above Tintern Abbey* to get his poetic creed, and to appreciate the power of the imagination to perpetuate and to idealize past experiences. Then read *The Daffodils*, and the sonnet *The World Is Too Much With Us*, to illustrate the truth learned in *Tintern Abbey*. Selections from *The Prelude* outline the "growth of a poet's mind," and give further corroboration of his thesis. Then if you read the first hundred lines of *The Recluse* and *The Ode on Intimations of Immortality From Recollections of Early Childhood*, especially the last three stanzas, you will be in a position to appreciate poetry.

Read selected poems from such anthologies as: Newcomber's and Andrews' *Twelve Centuries of English Poetry and Verse*, Boynton's *American Poetry*, or Page's *Chief American Poets*, and for current poetry, *High Tide*—Poems of Joy and Vision.

Read selected poems of individual poets, beginning with Longfellow and Tennyson, who are popular favorites, and should be known intimately; after which familiarize yourself with the representative poems of Burns, Scott, Coleridge, Byron, Shelley, and Keats, to appreciate the revival of romanticism.

Read extensively such American poets as Poe, Lowell, Emerson, Whittier, and Lanier, to know what your own country has contributed to world literature.

By this time you will be ready for Shakespeare, whom

you cannot really know until you have carefully read at least fifteen of his plays. Milton will now appeal to you, and this is a good time to learn enough of the great world poets—Homer, Dante, Goethe, to understand the debt of other poets to them.

Browning is the greatest of the modern poets—strong, robust, virile, and optimistic. Do not be misled by fears of failure to comprehend him. Begin with his shorter poems. They will thrill you. Then study *Rabbi Ben Ezra*, *Saul*, *Abt Vogler*, for Browning's philosophy. By this time you will hunger for more and be ready for *Paracelsus* and *The Ring and the Book*, the epic of the commonplace, and one of the greatest poems of modern times.

Alfred Noyes and John Masefield are the best of the present-day English poets, and should be read extensively.

The foregoing suggestions are sufficient to develop the latent poetic susceptibilities for all who will follow them. After that they will need no further incentive than their own desire and no further guide than their own taste.

3. *The Essay.* The essay, like poetry, seems uninviting to those who view it from afar and with prejudice. As a matter of fact, the essay resembles lyric poetry in that it is the most personal and subjective form of literature, with the single exception of the letter.

"The essayist is among the freest of literary practitioners. There is imposed upon him no limit of either method or theme. There are no imperious or autocratic unities to trouble him. There are no conven-

tions to curtail the liberty of his spirit. He may select any theme, treat it in any way, intrude his own opinions or reflections, insist upon his own prejudices, intersperse his most serious passages with grotesque humor, pass at will from familiar gossip to impassioned eloquence, act in all things as he pleases, with a complete disregard of any will but his own, and no one will complain so long as his page is interesting. He is the Ariel of literature, and sometimes even the Puck. That very irresponsibility, which in graver writers would be counted a misdemeanor, in him becomes a charm."

—*The Genesis of the Essay:* William J. and Coningsby W. Dawson

Representative essays to read:

The classic essay: Bacon's *Love and Studies*, Milton's *Search After Truth.*

The critical essay: Lowell's *Among My Books*, Hazlitt's *Hamlet*, Mabie's *Essays on Criticism*, Bradford's *Friends on the Shelf*, Phelps's *Essays on Modern Novelists.*

The biographical essay, sometimes called narrative and critical: Macaulay's *Addison and Milton*, De Quincey's *Joan of Arc*, Emerson's *A Visit to Wordsworth*, Carlyle's *Burns*, and Stevenson's *Some Aspects of Robert Burns.*

The familiar or informal essay: Addison and Steele's *Spectator Papers* (mostly familiar, while some are critical and short story essays), Lamb's *Christ's Hospital Five and Thirty Years Ago, Grace Before Meat, A Dissertation on Roast Pig, Poor Relations;* Richard Dowling's *My Copy of Keats;* De Quincey's *English Mail*

Coach; David Grayson's *Adventures in Friendship* and *The Friendly Road,* Henry van Dyke's *Days Off* and *Fisherman's Luck;* and Samuel McChord Crothers' *The Gentle Reader* and *Among Friends.*

4. *Fiction, the Novel and the Short Story.* Here we have the most popular reading in which everyone indulges and concerning which but little need be said. So many, however, are misled into thinking that the only fiction worthy of their attention is that fresh from the press, that a word of caution is necessary. That much very readable fiction is being produced every year is a well-known fact, but it is not worthy to supplant the great novels of the nineteenth century. No one can presume to know literature who does not appreciate the most representative works of Jane Austen, Charlotte Brontë, Scott, Dickens, Thackeray, George Eliot, Charles Reade, Thomas Hardy, and Robert Louis Stevenson. Of these, Dickens, with his humanitarian spirit and his humor, has touched more hearts than any other novelist; Thackeray has depicted a different world from the one Dickens knew, and he has done it with a master hand; George Eliot, the philosopher and psychological analyst, has delved deep into the study of humanity, and her works will always be read by those who want to see the motive behind men's actions; Charles Reade, the dramatic novelist, has written the greatest romance of mediæval life, *The Cloister and the Hearth,* and produced even novels of purpose with an abiding interest; Thomas Hardy, the greatest artist of them all, though he deals with tragic themes, has produced many un-

dying characters and told their stories in *The Return of the Native, Far From the Madding Crowd, The Mayor of Casterbridge, The Woodlanders,* and *Tess of the D'Urbervilles,* with a charm of style that few can resist; while Stevenson, in a great variety of ways, has secured a permanent place among novelists. Hardy and Stevenson are the two whose style will prove most helpful for those who are ambitious to write well.

Hawthorne, James Lane Allen, Mark Twain, William Dean Howells, and Booth Tarkington are the Americans who are most representative of our best fiction.

When such novelists as we have mentioned have been widely read, one will have acquired such a criterion of judgment as to enable him to make wise selections from among the many books published each year.

The Short Story. The short story has come to have a prominent place with fiction readers. While these stories are too short to deal adequately with large themes, they give excellent cross sections of life and picture incidents, and draw minor characters in a way that makes them good reading for busy people. The short story has a place of its own, and a worthy place, but it should not be allowed to crowd out the novel.

Poe, Irving, and Hawthorne are the pioneers of the short story, which, for reasons it is not necessary to give here, is a distinctly American product. They should be read to appreciate the evolution of this form of literature. The one great English short-story writer is Kipling, and he should be read. Others who have contributed stories worth while are: Bret Harte, Mark

Twain, Mary E. Wilkins Freeman, Mary Raymond Shipman Andrews, Thomas Nelson Page, and O. Henry.

The more one knows of the principles and qualities required by rhetoric, the more he will appreciate the work of the masters. The more one discovers that which is good in what he reads, and appreciates why it is good, the more that goodness will react upon himself and help him to grow in his ability to write with clearness, force, and elegance. Do not think that reading with an eye to an author's style will make your reading mechanical and make you hypercritical. It is far from mechanical and it makes the reader more sympathetic and appreciative. The writer of these words, who has for years been a reader, never enjoyed reading so much as while seeking illustrative material for this book.

The purpose of this chapter has been to help the writer get all the help possible from his reading, and to suggest what that reading should be and how it should be done. If any have the too common idea that literature consists of all the dull books written by men who died long ago, we trust that Arnold Bennett's very different conception, that literature tells of the "miraculous interestingness of life," will cure them.

In his *Elements of Physics*, where we should scarce expect such words, Professor Arnott said:

> "And in a corner of my house I have books! The miracle of all my possessions, more wonderful than the wishing-cap of the Arabian Tales; for they transport me instantly, not only to all places, but to all times. By my books

I can conjure up before me, to vivid existence, all the great and good men of antiquity; and for my individual satisfaction I can make them act over again the most renowned of their exploits: the orators declaim for me; the historians recite; the poets sing, and from the equator to the pole, or from the beginning of time until now, by my books, I can be where I please."

In his *Sesame and Lilies* Ruskin has shown what reading has required of us and what it does for us:

"These (great books) are all at your choice; and life is short. You have heard as much before; yet have you measured and mapped out this short life and its possibilities? Do you know, if you read this, that you cannot read that; that what you lose to-day you cannot gain to-morrow? Will you go and gossip with your housemaid or your stable boy, when you may talk with queens and kings, or flatter yourselves that it is with any worthy consciousness of your own claims to respect that you jostle with the hungry and common crowd for entree here, and audience there, when all the while this eternal court is open to you with its society, wide as the world, multitudinous as its days—the chosen and mighty of every place and time? Into that you may enter always; in that you may take fellowship and rank according to your wish; from that, once entered into it, you can never be an outcast but by your own fault; by your aristocracy of companionship there your own inherent aristocracy will be assuredly tested, and the motives with which you strive to take high place in the society of the living, measured as to all

the truth and sincerity that are in them, by the place you desire to take in this company of the dead.

"The place you desire and the place *you fit yourself for*, I must also say because, observe, this court of the past differs from all living aristocracy in this—it is open to labor and to merit, but to nothing else. No wealth will bribe, no name overawe, no artifice deceive, the guardian of those Elysian gates. In the deep sense, no vile or vulgar person ever enters there. At the portiers of that silent Faubourg Saint-Germain there is but brief question: Do you deserve to enter? Pass. Do you ask to be the companion of nobles? Make yourself noble, and you shall be. Do you long for the conversation of the wise? Learn to understand it and you shall hear it. But on other terms? No. If you will not rise to us we cannot stoop to you. The living lord may assume courtesy, the living philosopher may explain his thought to you with considerate pain; but here we neither feign nor interpret. You must rise to the level of our thoughts if you would be gladdened by them, and share our feelings if you would recognize our presence."

Mrs. Browning also tells us how to read:

> "We get no good
> By being ungenerous, even to a book,
> And calculating profits—so much help
> By so much reading. It is rather when
> We gloriously forget ourselves, and plunge
> Soul-forward, headlong, into a book's profound,
> Impassioned for its beauty, and salt of truth—
> 'Tis then we get the right good from a book."

APPENDIX

I

Symbols Used in Marking Compositions

A.—Ambiguous. Misplacement of phrases, clauses, etc.

Ant.—Trouble with the antecedent: no antecedent, two or more possible ones, or lack of agreement with antecedent.

Awk.—Clumsy expression. Awkward.

Cap.—Use capital.

Cl.—Quality of clearness lacking; vague, indefinite, obscure, or ambiguous. Confusion of ideas.

Coh.—Lacks coherence. Parts do not hang together. **S. Coh.**, ¶ **Coh.**, and **C. Coh.**, used respectively to indicate lack of coherence in the sentence, in the paragraph, and in the whole composition.

Con.—Connection faulty: no connectives, wrong connectives, transitional clause necessary to give proper sequence.

Condense.—Too many words used, or involved construction.

Consult.—Consult teacher for fuller criticism.

Cstn.—Construction faulty; awkward, wrong, involved. Grammatically and rhetorically bad.

D.—Consult dictionary for spelling, etymology, meaning, or usage of word indicated.

E.—Not good English. Unidiomatic, foreign construction, etc.

Eu.—Inelegant. Principle of euphony violated. Harsh sound.

Exp.—Expand. Insufficient development for so important an idea.

Fig.—Error in use of figure. Forced, far-fetched, not in keeping with subject. Mixed figures.

F. W.—Too pretentious; overdone; entirely out of keeping.

G.—Good. Meritorious. A commendation.

Gr.—Grammar bad. Find your error.

Inv.—Involved. Simplify it.

Kp.—Out of keeping with subject and proper treatment—*e.g.*, falling into colloquial expressions in dealing with a dignified subject, use of slang, etc. Principle of taste violated.

l. c.—Change capital to small letter.

Ms.—Manuscript bad. Not neat, slovenly, poorly written, margins wrong.

P.—Punctuation wrong or inadequate.

Pos.—Word or phrase or clause out of proper place. "Only" is a comon offender.

Quo.—Quotation incorrect, or incorrectly punctuated, or inapplicable.

R.—Avoid repetition of word or unpleasant repetition of same sound.

Sent.—Not best kind of sentence. Monotony in use of same kind of sentence. Cultivate variety. Cultivate the periodic sentence.

Sl.—Slang. It indicates carelessness, or worse.

Sp.—Wrong spelling.

Sub.—Violation of principles of coördination and subordination. Perhaps a complex sentence would improve matters. Recast sentence.

Taut.—Tautology. Useless repetition weakens effect; a violation of force and economy.

Tr.—Transpose sentence for sake of clearness.

U.—Principle of unity violated. Unrelated or incongruous ideas.

W.—Weak, commonplace, hackneyed: no force. Applied to words and sentences; sometimes to whole compositions, when nothing worth while is said or when what is said is wholly lacking in interest.

¶—Begin new paragraph here.

No ¶.—Do not begin a paragraph here.

δ—Take out.

[ ]—Rewrite part inclosed within brackets.

( )—Omit part inclosed.

⁀—Close up words wrongly separated.

? ?—Statement questioned. Verify it or modify it.

∧—Something evidently omitted. Supply.

⌋—Indent.

When it is desired to suggest an omitted punctuation mark put a caret where it should be, and indicate on the margin opposite what mark to use—*e.g.*, - , ; , .

At the beginning of the composition indicate the general value

of the composition by the use of such words as *Excellent, Good, Fair, Poor,* and *Very Poor.*

At the end of the manuscript write a brief criticism telling the prevailing faults and pointing out excellencies. Make criticism constructive, such as will help to reduce the faults and to increase the number of excellencies. While on the alert to show errors be equally ready to encourage honest effort. If there is improvement, say so.

II

The following quotations are for study in paragraph development. They may also be used to show the overlapping or the combination of the various forms of discourse, and as models of forms of discourse to be identified.

"Lamb's literary style is unique. If style be measured by the faithfulness with which it reveals the personality of the writer, then Lamb's must be nearly perfect. To attempt any imitation of it would be to fall into intolerable precosity. In force and compass, of course, he is not to be ranked with the greatest men; but nobody's work is more exquisite. To use a phrase more commonly applied to painters, I should call Lamb one of the Little Masters. His diction is a study in verbal values. He had a nice sense of the significance of words, the aroma of association. He loved to elaborate a statement slowly, lingering over its details and tasting the flavor of every phrase with deliberate relish. But the charm of his style is due most of all to the constant presence of his imagination. His thought is always concreting itself in illustration or example, and

in almost every line blossoms into some rare or graceful fancy. It is so spontaneous that the reader hardly appreciates its richness; but in reality—if the homely phrase may be pardoned—there is more imagination to the square inch in Lamb's writing than in almost any other modern prose."

—*A Group of English Essayists:* C. T. Winchester

"The berries were not the round and rosy ones of the meadow, but the long, slender, dark crimson ones of the forest. One, two, three; no more on that vine; but each one as it touched my lips was a drop of nectar and a crumb of ambrosia, a concentrated essence of all the pungent sweetness of the wildwood, sapid, penetrating, and delicious. I tasted the odor of a hundred blossoms and the green shimmering of innumerable leaves and the sparkle of sifted sunbeams and the breath of highland breezes and the song of many birds and the murmur of flowing streams—all in a wild strawberry."

—*Fisherman's Luck, A Wild Strawberry:* Henry van Dyke

"Among all our novelists his (Thackeray's) style is the purest, as to my ear it is also the most harmonious. Sometimes it is disfigured by a slight touch of affectation, by little conceits which smell of the oil; but the language is always lucid. The reader, without labor, knows what he means, and knows all that he means. As well as I can remember, he deals with no episodes, I think that any critic, examining his work minutely, would find that every scene, and every part of every

scene, adds something to the clearness with which the story is told. Among all his stories there is not one which does not leave on the mind a feeling of distress that women should ever be immodest or men dishonest, and a feeling of joy. How we hate the idle selfishness of Pendennis, the worldliness of Beatrix, the craft of Becky Sharpe! How we love the honesty of Colonel Newcombe, the nobility of Esmond, and the devoted affection of Mrs. Pendennis! The hatred of evil and the love of good can hardly have come upon so many readers without doing much good."

—From *An Autobiography:* ANTHONY TROLLOPE

"The congregation was, in those days, of a really rural character. City fashions were as yet unknown, or unregarded, by the country people of the neighborhood. Steamboats had not as yet confounded town with country. A weekly market boat from Tarrytown, the *Farmer's Daughter*, navigated by the worthy Gabriel Requa, was the only communication between all these parts and the metropolis. A rustic belle in those days considered a visit to the city in much the same light as one of our modern fashionable ladies regards a visit to Europe—an event that may possibly take place once in the course of a lifetime, but to be hoped for rather than expected. Hence the array of the congregation was chiefly after the primitive fashions existing in Sleepy Hollow; or if, by chance, there was a departure from the Dutch sunbonnet, or the apparition of a bright gown of flowered calico, it caused quite a sen-

sation throughout the church. As the dominie generally preached by the hour, a bucket of water was providently placed on a bench near the door, in summer, with a tin cup beside it, for the solace of those who might be athirst, either from the heat of the weather or the drought of the sermon."

—*Wolfert's Roost:* WASHINGTON IRVING

"He (Byron) died among strangers in a foreign land, without a kindred hand to close his eyes; yet he did not die unwept. With all his faults and errors, and passions and caprices, he had the gift of attaching his humble dependents warmly to him. One of them, a poor Greek, accompanied his remains to England, and followed them to the grave. I am told that, during the ceremony, he stood holding on by a pew in an agony of grief, and when all was over, seemed as if he would have gone down into the tomb with the body of his master—a nature that could inspire such attachments must have been generous and beneficent."

—*Newstead Abbey:* WASHINGTON IRVING

"The character of Hamlet stands quite by itself. It is not a character marked by strength of will or even of passion, but by refinement of thought and sentiment. Hamlet is as little of the hero as a man can well be; but he is a young and princely novice, full of high enthusiasm and quick sensibility—the sport of circumstances, questioning with fortune and refining on his own feelings, and forced from the natural bias of his disposition

by the strangeness of his situation. He seems incapable of deliberate action, and is only hurried into extremities on the spur of the occasion, when he has no time to reflect, as in the scene where he kills Polonius; and again where he alters the letters which Rosencrantz and Gildenstern are taking with them back to England, purporting his death. At other times, when he is most bound to act, he remains puzzled, undecided, and skeptical; dallies with his purposes till the occasion is lost, and finds out some pretense to relapse into indolence and thoughtfulness again. For this reason he refuses to kill the king when he is at his prayers, and by a refinement in malice, which is in truth only an excuse for his own want of resolution, defers his revenge to a more fatal opportunity, when he shall be engaged in some act 'that hath no relish of salvation in it.'"

—*The Characters of Shakespeare's Plays:* William Hazlitt

"A round year of the earth's changes enters into the creation of the hemp. The planet has described its vast orbit ere it be grown and finished. All seasons are its servitors; all contradictions and extremes of nature meet in its making. The vernal patience of the warming soil; the long, fierce arrows, of the summer heat, the long silvery arrows of the summer rain; autumn's dead skies and sobbing winds; winter's sternest, all-tightening frosts. Of none but strong virtues it is the sum. Sickness or infirmity it knows not. It will have a mother young and vigorous, or none; an old or weak or exhausted soil cannot produce it. It will endure no

roof of shade, basking only in the eye of the fatherly sun, and demanding the whole sky for the walls of its nursery."—*The Reign of Law:* JAMES LANE ALLEN

"Here we were crosswise in the rapids, apparently ready to seesaw, using the obstructing stone as a fulcrum, but not in reality, for as we settled back a little and the upper gunwale dropped, the water rushed in, immersing the Small Boy, whereupon the two end men jumped out and hastily beached the canoe for such slight repairs as the imaginative reader can readily conjecture. This, our only accident, accounts for the fact that we have no pictures as souvenirs of this trip—for immersion is not good for cameras."

—*Canoe Stories:* CHARLES ELBERT RHODES

"Milton would not have excelled in dramatic writing; he knew human nature only in the gross, and had never studied the shades of character, nor the combinations of concurring, nor the perplexity of contending passions. He had read much, and knew what books could teach, but had mingled little in the world, and was deficient in the knowledge which experience must confer."

—*The Lives of the Most Eminent English Poets:* SAMUEL JOHNSON

". ... I was once told that the surest aid to the writing of a book was a piece of cobbler's wax on my chair. I certainly believe in the cobbler's wax much more than the inspiration.

"It will be said, perhaps, that a man whose work has

risen to no higher pitch than mine has attained, has no right to speak of the strain and impulses to which real genius is exposed. I am ready to admit the great variations in brain power which are exhibited by the products of different men, and am not disposed to rank my own very high; but my own experience tells me that a man can always do the work for which his brain is fitted if he will give himself the habit of regarding his work as a normal condition of his life. I therefore venture to advise young men who look forward to authorship as the business of their lives, even when they propose that their authorship be of the highest class known, to avoid enthusiastic rushes with their pens, and to seat themselves at their desks day by day as though they were lawyer's clerks; and so let them sit until the allotted task shall be accomplished."

—*An Autobiography:* ANTHONY TROLLOPE

"Conversation with men of polite genius is another method of improving our natural taste. It is impossible for a man of the greatest parts to consider anything in its whole extent and in all its variety of lights. Every man, besides those general observations which are to be made upon an author, forms several reflections that are peculiar to his own manner of thinking; so that conversation will naturally furnish us with hints which we did not attend to, and make us enjoy other men's parts and reflections as well as our own. This is the best reason I can give for the observation which several have made, that men of great genius in the same way

of writing, seldom rise up singly, but at certain periods of time appear together and in a body, as they did at Rome in the reign of Augustus, and in Greece about the age of Socrates. I cannot think that Corneille, Racine, Molière, Boileau, la Fontaine, la Bruyère, Bossuet, or the Daciers would have written so well as they have done had they not been friends and contemporaries."

—*Spectator Paper No. 409:* Addison

"In order to set this matter in a clear light to every reader, I shall, in the first place, observe that a metaphor is a simile in one word, which serves to convey the thoughts of the mind under resemblances and images which affect the senses. There is not anything in the world which may not be compared to several things, if considered in several distinct lights; or, in other words, the same thing may be expressed by different metaphors. But the mischief is that an unskillful author shall run these metaphors so absurdly into one another that there shall be no simile, no agreeable picture, no apt resemblance, but confusion, obscurity, and noise. Thus I have known a hero compared to a thunderbolt, a lion, and the sea; all and each of them proper metaphors for impetuosity, courage, or force. But by bad management it hath so happened that the thunderbolt hath overflowed its banks, the lion hath been darted through the skies, and the billows have rolled out of the Libyan Desert."

—*Spectator Paper No. 595:* Addison

"There are many who would laugh at the idea of a novelist teaching either virtue or nobility—those, for instance, who regard the reading of novels as a sin, and those who think it to be simply an idle pastime. They look upon the tellers of stories as among the tribe of those who pander to the wicked pleasures of a wicked world. I have regarded my art from so different a point of view that I have ever thought of myself as a preacher of sermons, and my pulpit as one which I could make both salutary and agreeable to my audience. I do believe that no girl has risen from the reading of my pages less modest than she was before and that some may have learned from them that modesty is a charm well worth preserving. I think that no youth has been taught that in falseness and flashiness is to be found the road to manliness; but some may perhaps have learned from me that it is to be found in truth and in a high but gentle spirit. Such are the lessons I have striven to teach; and I have thought it might best be done by representing to my readers characters like themselves—or to which they might liken themselves."

—*An Autobiography:* Anthony Trollope

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